
2040100048856

Ancient Greek and Indian Theatre



Dr. Asha Saxena

The Ancient Indian theatre is represented by Bharata's Nāṭyaśāstra giving its name Nāṭyagṛha or Nāṭya-maṇḍapa or Prakāśagṛha. The present treatise is confined to the ancient period from structural point of view of theatre of both India and Greek Drama.

This consists of seven chapters divided into two parts. First part is related to Indian theatre and the other to Greek theatre.

The first chapter is introductory. The second chapter deals with the characteristics of theatre. In the third chapter the stage has been defined according to Bharata Muni and other ancient scholars. In the fourth chapter main ingredients of Sanskrit stage are discussed in detail and compared with that of Greek theatre.

Fifth and Sixth chapter deal with the Greek theatre and its comparison with Sanskrit stage in detail.

The last chapter concludes the comparison between the stage and theatre of India and Greece in ancient times.

Rs. 250

ANCIENT GREEK AND INDIAN THEATRE

Dr. Asha Saxena
Dept. of Sanskrit
Raja Balwant Singh College
Agra

PARIMAL PUBLICATIONS
DELHI

Published by
PARIMAL PUBLICATIONS
27/28, SHAKTI NAGAR
DELHI 110007 (India)
Phone: 7127209

First Edition 1997
ISBN : 81-7110-145-X

PRICE Rs. 250

Laser typesetting and Printing
Himanshu Laser System, 46, Sanskrit Nagar, Rohini Sect. 14,
Delhi 110085, Phone : 7862183

To
the memory of
my mother
Late Smt. Darshan Devi Saxena

WHO WAS A GREAT SOURCE OF
INSPIRATION FOR ME

PREFACE

In ancient times, Dramas and plays were a source of pleasure and entertainment for the people in both India and Greek society. Alongwith the other sorts of entertainment, they did have a link with religious feelings.

In ancient times the Drama and plays were staged in the open places in both the lands. Gradually it was realised to create particular place where plays might be staged.

The topic of my research is "A Comparative Study of Ancient Greek and Sanskrit Stage." Late Prof. R.S. Tripathi suggested this topic. I worked under the guidance of Prof. Dr. P. Anand Shastri of Aligarh Muslim University.

In my present research work, I have discussed ancient Greek and Sanskrit stage. The term stage has been taken in the sense of theatre, English word derived from Greek word 'Theatron' meaning 'a place for seeing'. In Sanskrit Nāṭyaśāstra stage is represented by the words Nāṭya-gṛha or Nāṭya-maṇḍapa or Prakāśagṛha. My research is confined to the ancient period of structural point of view of stage of both India and Greek Drama.

This thesis consists of seven chapters divided into two parts-first is related to India Nāṭyagṛha and the other to Greek theatre.

The first chapter is introductory of structural particulars The second chapter deals with the characteristics of theatre. In the third chapter the stage has been defined according to Bharata Muni and other ancient scholars. In the fourth chapter main ingredients of Sanskrit stage are discussed in detail and compared with the Greek theatre.

Fifth and Sixth chapter deals with the Greek theatre and its comparison with Sanskrit stage in detail.

The last chapter concludes the comparison between the stage and theatre of India and Greek in ancient times. In my opinion, it can be asserted that some sort of influence had its way through

the early cultural intercourse of both the peoples.

I acknowledge my sincere gratitude to my supervisor Prof. Dr. P. Anand Shastri who took great interest and affectionate care.

I wish to extend my gratitude for encouraging me in my research to my mother, brothers, husband and Dr. D.K. Jain obliged me by helping in the completion of this work.

Asha Saxena

Contents

Abbreviations

Abh.	-	Abhinava-bhāratī
Bh.	-	Bhatrihari's Vairāgya-Śataka
B.H.U.P.	-	Banaras Hindu University Press
Chow. Ed.	-	Chaukhambha Edition
Com.	-	Commentary
Ed.	-	Edited, Edition
Kms.	-	Kumārasambhava
Lat.	-	Latin
Māl.	-	Mālavikāgnimitra
M.M.	-	Mālatī-Mādhava
Mrcch.	-	Mṛcchakaṭika
Sis.	-	Śiśupālavadha
अभि०	–	अभिनवभारती

CHAPTER - 1

VIKRṢṬA THEATRE

What is Theatre

It would be in the fitness of the things to shed a bit of light on theatre in general before we proceed to discuss the ancient Greek and Indian theatres in all their aspects. The word 'Theatre' as it exists in English, derived from the Greek word 'Theatron' (θεαΤ–ρον) meaning a place for seeing.[1] The word 'Theatron' is its own turn is derived, as Prof. Wilfred Grenville indicates, from the Greek Verb 'Theaomai', which means to see.[2]

It can therefore be surmised that the word 'theatre' or 'theatron' by its sheer derivation means 'A place for the audience to see the performançe in broader sense'. A theatre is a building or place furnished with seats and provided with a stage upon which plays or dramatic spectacles are performed, a playhouse. This it has come to signify a building or place so arranged that people can see and hear a performance given by others. The part of such a building where the actors and others display their performance is called the stage. This chapter deals with the theatre from the View point of the structure in which it has traditionally been presented.

Bharata describes the three types of theatre in his *Nāṭ yaśāstra*. He says that three types of theatre have been fixed by Viśvakarmā[3]. These are (1) *Vikṛṣṭa* (2) *Caturasra* and (3)

---

1. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon*, p. 785.
2. Prof. Wilfred Granville —*A dictionary of Theatrical Terms*, p. 184.
3. *Nāṭyaśāstra* 2/7-8.

Tryasra. Further he says that these types again may be divided into *Jyeṣṭha*, *Madhya* and *Avara* according to their measurement. Each type may be measured in *Hastadanḍas*.[1] Abhinavagupta notes two views about these types of theatre. He says that some scholars express that *Vikṛsta*, *Caturasra* and *Tryasra* these very three types and *Jyeṣṭha* etc. are identical. In other words *Vikṛṣṭa* is *Jyeṣṭha*, *Caturasra* is *Madhya* and *Tryasra* is *Avara*. Others hold that each of the first be called as by virtue of its varying dimensions may *Jyeṣṭha*, *Madhya* and *Avara* and thus there would be nine types of theatre.[2] According to Abhinavagupta these may further be divided on the basis of the measurement of *Hasta* and *Daṇḍa*; thus the types of theatre would be eighteen in all. In view of Abhinavagupta the second interpretation is correct one. He remarks that all these types would not be useful, but they are only mentioned to maintain the tradition.[3]

Thus the *Nāṭyamaṇḍap* is divided into *Vikṛṣṭa*, *Caturasra* and *Tryasra* classes with their subdivision into *Jyeṣṭha*, *Madhya*ma and *Avara* on the basis of the measurement of *Hasta* and further into nine classes on the basis of the measurement of *daṇḍa*. Abhinava also admits of these eighteen types of theatres. At the end of II chapter he states that many types of theatres may be constructed according to the instruction given above.[4]

Thus the above mentioned nine classes are :

Vikṛṣṭajyeṣṭha	- 108x64
Vikṛṣṭamadhya	- 64x32
Vikṛṣṭavara	- 32x16

---

1. *Nātyaśāstra* 2-9.
2. एतान्येव त्रीणि ज्येष्ठादीनीति केचित्।
अन्ये तु प्रत्येकं त्रित्वमिति नवैतेऽत्र भेदा इत्याहुः। एतदेव युक्तम्।। —अभि० p. 163.
3. न त्वियन्तो भेदा उपयोगिनः। एवं चाष्टादशभेदास्तावच्छास्त्रे दृष्टाः।
ते चाद्यत्वे यद्यप्यनुपयोगिनः तथापि च सम्प्रदायाविच्छदार्थ निर्दिष्टाः।।
—अभि० p. 164।
4. एतेन विधिना बहवो नाट्यमण्डपाः।। —अभि० p. 201

Caturasrajyeṣṭha - 108x108

Caturasramadhya - 64x64

Caturasra-avara - 32x32

Tryasrajyeṣṭha - 108

Tryasramadhya - 64

Tryasra-avara - 32

All these measurements given here are in accordance with the 10th verse of the text[1] which explicitly states that *Jyeṣṭha* is 108, *Madhya* is 64 and *Avara* is 32 cubits in length which apparently means that each of the *Jyeṣṭha* types should begin with 108 cubits.

Notwithstanding the exceptibility of these varieties and these measurements to the scholars Abhinava and others, we come across inconsistencies on their part when we examine Bharata's statement "प्रेक्षागृहाणां सर्वेषां तस्मान्मध्यममिष्यते"। along with the comments of these scholars.

According to Bharata, of all the theatres, those of the *Madhya*ma playhouse is the ideal. Bharata appears to have centered his attention only on the *Madhya*ma measurement of all the three types of playhouses.

From Śloka 30 to 85 Bharata devotes to the description of the measurement of *Vikṛṣṭa* type of playhouse and points it out as 64x32. This measurement is in perfect conformity with the medium size measurement of *Vikrsṭa* playhouse according to the above table.

However Bharata describes the measurement of catursara playhouse from Śloka 86 to 101 and gives its measurement as 32 *Hasta* on all the four sides.[2]

He deviates from the general measurement of medium sized *caturasra* playhouse of which the dimensions are supposed to be 64x64.

1. *Nāṭyaśāstra* 2-10.
2. समन्ततश्च कर्तव्या हस्ता द्वात्रिंशदेव तु। —नाट्यशास्त्र, पृ० २-९१।

The size of 32x32 prescribed by him relates to the '*Avara*' measurement of the *caturasra* in the above table. It is here that the inconsistency exists as in the case of *Vikrṣṭa*, Bharata's dimensions conform to the *Madhya* size and in the case of *Caturasra*-they conform to the *Avara* size.

Among the modern scholars Dr. Mankad and Prof. Subba Rao have attempted to resolve this inconsistency.

According to Mankad, *Vikṛṣṭa* represents *Jyeṣtha*, *Caturasra Madhya* and Trayasra *Avara*. He inferred that the two verses referred above attributed to Bharata were actually interpolations. According to Mankad verse 9 expressly states that *Jyeṣṭha* etc. are the *Pramāṇās* of *Vikṛṣṭa* etc. and verse 10 gives these measurements. A combined reading of these two verses makes it clear that *Vikṛsṭa* has the *Jyeṣṭha* measurement which is 108 cubits. Therefore its varieties should begin with 108. Thus *Vikṛṣṭ a-Jyeṣṭha* is 108x64, *Vikṛṣṭamadhya* 64x32, Vikṛsṭ-*Avara* 32x16. In this way *Caturasra* will have *madhya* measurement that is its varieties will begin with 64. Thus *Caturasra Jyeṣṭha* 64x64, *Caturasra madhya* 32x32, *Caturasra Avara* 16x16. According to him this is the only way to harmonise these otherwise conflicting statements.

We have another version of Prof. Subba Rao by way of resolution of this inconsistency.[1] He also relates the measurement of *Vikṛṣṭa* with *Jyesṭha*, that of *Caturasra* with *Madhyama* and *Tryasra* with *Avara*. Again he has also admitted of the beginning of measurement respectively as 108, 64 and 32 *Hastas*.

Besides he has also asserted that all the nine varieties of *maṇḍapas* given in the list are not practically serviceable. Only three of them are worthy of use and thus there too only the *Caturasra maṇḍapa* with the size 32x32 is appropriate while the remaining two are impracticable. The reason being that if the

1. A Critical Survey of the Ancient Indian Theatre in accordance with the second chapter of the Bharata.

—*Nāṭyaśāstra* by Prof. D. Subba Rao. p. 445.

Caturasra maṇḍapa is erected with the size 108x108, it would be almost double the size of *Vikṛṣṭa* (108x64). The size 108x108 for *Caturasra manḍapa* is the largest and not practicable. Similarly the *Caturasra maṇḍapa* 64x64 is also double the size of medium type of *Vikṛṣṭa maṇḍapa* which is 64x32. So that two are impractical. Hence the only appropriate *maṇḍapa* in the *Caturasra* group is of the size of 32x32 and Bharata has given a description of this very type. As observed earlier the *Caturasra maṇḍapa* is the medium one. The measurement of medium *maṇḍapa* runs 64 *hasta* and thus the *maṇḍapa* of 64x64 and the other of 32x32 are the measurements respectively for *Jyeṣṭha* and *Madhya*ma of *Caturasra*. Subba Rao is of the view that it is for this reason that Bharata has made description of 32x32 *hasta* for the medium *maṇḍapa* of *Caturasra*.

Therefore the *Vikṛṣṭa* sized *maṇḍapa* is *Jyesṭha*, *Caturasra* is *Madhya*ma and *Tryasra* is *Avara*. This opinion has been established by both the scholars. They seem to have based their conclusion on the following verse:

कनीयस्तु स्मृतं त्र्यस्रं, चतुरस्रं तु मध्यमम्।
ज्येष्ठं विकृष्टं विज्ञेयं नाट्यवेदप्रयोक्तृभिः।।

In the light of this verse, the playhouses cease to have nine classes; and have only three because the *Vikṛṣṭa maṇḍapa* is renamed as *Jyeṣṭha*, *Caturasra* as *Madhya*ma and *Tryasra* as *Avara*.

Now the point is whether the question of inconsistency raised by Dr. Mankad and Prof. Subba Rao and the explanations provided by them are authentic.

The facts mentioned in this context make it clear that sole ground of controversy raised by these two scholars is the following statement of Bharata:

प्रेक्षागृहाणां सर्वेषां तस्मान्मध्यममिष्यते।

According to this verse the *Madhya*ma *maṇḍapa* is considered to be the best. That is why the construction of medium *maṇḍapa* of the *Vikṛṣṭa* type was described in detail. Likewise the construction of only one type of *Caturasra*

Mandapa was described in detail in verses 86 to 101. Bharata quoted its size as 32x32. Like the *Vikṛṣṭa Maṇḍapa* the medium of the *Caturasra maṇḍapa* too has been considered ideal and described in detail. This has led these two scholars to establish the *Caturasra* as the medium *maṇḍapa*. But this conclusion does not appear to be convincing. This is the *Avara maṇḍapa* of *Caturasra* and can not be accepted as the medium one.

Now the question arises that while describing the medium *Maṇḍapa* of *Vikṛṣṭa*, why Bharata went on to describe the *Avara maṇḍapa* of *Caturasra*. The possible reason appears that while making a specific description of *Vikṛṣṭa Madhyama maṇḍapa* measuring 64x32. In the very next verse he has specifically prohibited the construction of a larger sized *Maṇḍapa.*[1]

According to this instruction a *Maṇḍapa* larger than 64x32 *Hasta* should not be constructed. The *Caturasra Madhyama maṇḍapa* of 64x64 is just the double size of *Vikṛṣṭa Madhyama maṇḍapa* which measures 64x32 and in that case the dramatic performance will be off the focus. It is quite likely that for this reason Bharata ignored the *Madhyama maṇḍapa* of *Caturasra* measuring 64x64 and described the one of 32x32 *Hasta.*

Now the next point is that Bharata wrote :

प्रमाणमेषां निर्दिष्टं हस्तदण्डसमाश्रयम्।

Explaining *Hasta* and *Daṇḍa* as separate measuring rods. Abhinavagupta classified the playhouse into eighteen types-nine based on *Hasta* and nine on *Daṇḍa.*[2]

According to Bharata four *Hasta*s make one *daṇḍa.*[3] This was pointed out while describing the units of measurement. This proves that *Hasta* and *Daṇḍa* are two different terms of measurement. But no where in *Nāṭyaśāstra* do we find a mention of the *Daṇḍa* measurement while Bharata himself

---

1. अतः उर्ध्वं न कर्तव्यः कर्तृभिर्नाट्यमण्डपः।
   यस्मादव्यक्तभावं हि तत्र नाट्यं व्रजेदिति।। —नाट्यशास्त्र 2-21
2. Abh. p. 173, B.H.U.P., Varanasi.
3. चतुर्हस्तो भवेद्दण्डी। —नाट्यशास्त्र 2-19

defined *Hasta* and *Daṇḍa* as two separate measuring rods, he did not at all take into account in his *Nāṭyaśāstra* the *Daṇḍa* measurement and focused his sole attention on the *Hasta* measurement. This significant fact has been completely ignored by Abhinava, while classifying the *Maṇḍapa* into eighteen types. It is only the modern scholars like Prof. Subba Rao, P.K. Acharya and Dr. Mankad etc. who have raised this issue.

Prof. Subba Rao does not accept the theory of *Hasta* and *Daṇḍa* as two separate units. He interprets Bharata's *Hasta Daṇḍa* as 'Hāth Bhar kā *Daṇḍa*' and puts further, P.K. Acharya's Dictionary in evidence for this interpretation.[1] In this Dictionary *Hasta-Daṇḍa* has been defined as a length of 18 inches i.e. one *Hasta*.[2] On this basis Prof. Subba Rao has admitted only nine types of playhouses.

Dr. Mankad view is that one *Hasta* is 1 – but one *Daṇḍa* is 6'. Dr. Mankad's statement is that "if we take the measurement in *daṇḍa*s, *Vikṛṣṭamadhya* will have a range of 48x48 sq. *daṇḍa*s i.e. 288x288' which will give a floor area of 82,944 sq.ft. This area can accommodate about 20,000 persons. Further, the largest type admitted in theory is *Vikṛṣṭa Jyeṣṭha*, which will have a Range of 54x54. If we take *Hasta* measurement this will mean 81'x81' = 6,561 sq.ft. accommodating 1,500 persons, but if we take *daṇḍa* measurement it will mean a Range of 324'x324=1,06,976 sq.ft. which would accommodate about 25,000 persons, which is impossible."[3]

Thus Subba Rao while interpreting *Hasta-daṇḍa* as one unit, failed to explain why Bharata defined *Hasta* and *Daṇḍa* as two separate units. On the other hand, Dr. Mankad while accepting the theory of '*daṇḍa*' and '*Hasta*' being two separate units, failed to explain why Bharata ignored the '*Daṇḍa*' unit. There the problem stands as such.

1. *A Dictionary of Hindu Architecture* – P. K. Acharya p. 13.
2. *Ibid* p. 13.
3. *Ancient Indian Theatre* – Dr. Mankad p. 14.

Kumbha has used the term 27 *Daṇḍa* in place of 108 *Hastas*.[1] This leads us a step forward towards the direction of solution of the problem. Following the theory of *Kumbha*, if we accept the measuring term *Daṇḍa* in place of *Hasta*, the stage (Theatre) would not be oversized, which falls in line with Bharata's theory too and also provides an explanation for Bharata's silence about the *Daṇḍa* measurement.

Now 108 *Hasta* will convert into 27 *Daṇḍa*, 64 *Hasta* into 16 *Daṇḍa* and 32 *Hasta* into 8 *Daṇḍa*. On this basis the mention of *Hasta* measurement can co-exist with that of *Daṇḍa* measurement. With this conclusion the fear of the *Nāṭ yamaṇḍapa* being four times larger and hence unpractical is also eliminated. And there remains no contradiction in the theory of Bharata and its interpretation by Abhinava. So this conclusion appears to be more appropriate.

Before commencing the construction of the Playhouse, according to Bharata, it is essential that first the soil should be examined. After this the theatre construction should be started according to the measurement of *Vāstu* with good feeling. According to Abhinavagupta[2] the word *Vāstu* is the implication of measure and acceptance of the ground. That is to say that how much length and width should be taken and from which type of ground? Then Bharata states that the soil must be in level, constant, hard and black or white. According to Abhinava, others hold that white and black soil should be mixed to construct the *Nāṭya-Maṇḍapa*.[3] Then it should be cleared of all rubbish like bones, skeletons, nails, skulls, grass, stones and such other things and whole field must be ploughed. Having purified the ground that way, the measurement be advised.

Here Bharata refers to the suspicious constellation under which the theatrical work has to be commenced. The three

---

1. चतुर्हस्तो भवेद्दण्डो नाट्यवेश्मगतो सदा।
   तत्र स्यान्नाकिना वेश्म सप्तविंशतिदण्डकम्।। —भरतकोश-कुंभ, p. 869.
2. वास्त्विति। ग्रहणं प्रमाणं चेत्युपलक्ष्यमाणरूपेण प्रारभेत।
3. अन्ये तु व्यामिश्रितत्वमाहुः। —उपरिवत्, p. 174।

uttarās, namely, *uttarāṣāḍhā, uttarāphālguni, uttarābhādrapadā* and other stars *Mṛgaśīrṣa, Viśākhā, Revati, Hasta, Tiṣya* and *Anurādhā* are the auspicious constellations for constructing the *Nāṭyamaṇḍapa*. Then the *Pusya* constellation ground must be measured with a white string. This measuring thread should be made of Karpāsa, Valkala or Mūñja by those who have experienced. It must have no joints. Wise people should made such thread as can not be broken. If the thread is broken in the middle, the death of the King is definite and if broken at one third part of the thread, a political disorder of national order would take place in the country. If broken at the fourth part, the destruction of the chief builder is said to come across. Even at the fall of the measuring thread some sort of loss was quite sure. Handling of the measuring thread should always be rendered with great care.

Abhinava remarks that the measuring string should not be prepared with leather.[1] This statement of Abhinava seemingly indicates that leather is not considered auspicious for theatrical performance. Other reason of this forbidding might be the fact that leather's colour is not white and Bharata specifically mentioned that the white thread should be used.

To Abhinavagupta the word '*Nitya*' used by Bharata while discussing the handling of *Sūtra*, means unbroken or continued without any joint. In other words he accepted this word as an adjective of the *Sūtra* and not as an adverb. Hence the Sūtra must be unjointedly in tact in all measurings including all sorts of columns to be further mentioned in the treatise.[2]

Bharata further states that at a favourable moment of an auspicious day occurring an auspicious '*Tithi*'[3] and having satisfied the Brāhmaṇa *Puṇyāha* recited, only the measuring

---

1. चर्मकृतं मानसूत्रं न कार्यमिति च तात्पर्यम्। —अभिनवभारती, पृ० १७५।
2. नित्यमिति। न केवलमत्र प्रथमपरिग्रहे यावदन्यभाविस्तम्भःत्रिनिवेशाय भूभाग-मानगृह्णादावित्यर्थः। अभिनवभारती, पृ० १७६।
3. The signification of 'tithi' is nanda etc. in view of Abhinavagupta. *Ibid.* p. 176.

string be spread handling with care and calm.

*The Rectangular (*Vikṛṣṭa*) Theatre*

Bharata has used the three different words for rectangular theatre, as *Vikrsṭa,*[1] *Viprakṛṣṭa*[2] and *Prakṛṣṭa.*[3] Abhinavagupta, however, has given different etymologies of these three words. According to him the etymological meaning of the word *Vikṛṣṭa* is as follows. The *Vikṛsṭa* should be long (*Dīrgha*) on the basis of divisions (*Vibhāga*) not equal in all directions.

विभागेन कृष्टो दीर्घो न तु चतसृषु दिक्षु साम्येन।[4]

He has further given the etymology of the *Viprakṛṣṭa*:

प्रकर्षः प्रकृष्टं तदतिक्रान्तो विप्रकृष्टः।[5]

Prakṛṣṭa is explained by Abhinavagupta as:

प्रकृष्टत्वादतिविस्तीर्णत्वादव्यक्तां गच्छेत्।
तथा प्रगतं कृष्टं कर्षणं दैर्घ्यं यस्य तस्य भावः।।[6]

It indicates that Abhinava is explaining the dimensions of that type of theatre which is larger in length than the width. Obviously it can not be square in shape and has essentially to be rectangular. Bharata called it by different names as *Vikṛṣṭa*, Viprakṛṣṭa and Prakṛṣṭa in the same sense.

It is to be noted that Śāradātanaya has accepted the Vṛtta (or circular) theatre in place of *Vikṛṣṭa.*[7]

---

1. *Nāṭyaśāstra* 2-8,13,14,12-20. 13-24 Vol. 1. Baroda Ed.
2. *Ibid* 2-22.
3. *Ibid* 2-23.
4. *Abihinava-bhāratī* p. 163., B. H. U. P., Varanasi
5. *Ibid* p. 170
6. *Ibid* p. 172
7. *Bhāvaprakāśanam* p. 430, 10-168 Agra Prakashan.
   'Vṛtta' is defined by Śāradātanaya thus
   परमण्टपिकैः सद्भिः पौरजानपदैः सह।।
   राज्ञः सङ्गीतकं यत्र वृत्ताख्यो रङ्गमण्टपः।

Further Bharata lays down that a plot of 64 *Hastas* in length and 32 *Hastas* in breadth should be measured with a white thread.[1] This should be equally bifurcated into two and the back part again be halved into two. The *Raṅgaśīrṣa* should be fashioned in the frontal half of this last portion. In the rear part *Nepathyagṛha* should be located.[2]

Abhinavagupta has tried to clarify this layout and according to him it is a Rectangular theatre building 64 cubits in length and 32 cubits in breadth. It should be divided into two equal divisions, the front and the rear, 32x32 cubits each. Then the rear half should be again divided into two equal parts and 16x32 cubits each. The front part is again divided into two equal parts. Of these two parts, the one behind is the *Raṅgaśīrṣa* 8x32 cubits.[3] *Raṅgaśīrṣa* called the inner place where the characters come from the Green-room.[4] See Fig. 12

The front part is the *Raṅgapīṭha.* It is the main part of theatre.[5] See Fig12.

The Nepthyagṛga should be fashioned in the back part 16x32 cubits. Abhinavagupta mentioned two views about the measurement of *Raṅgapīṭha.* According to one view, it was 16 cubits in breadth and 8 cubits in length. Other holds it was 8 cubits in breadth and 16 cubits in length.[6] See Fig. 12

Demerit of Jyeṣṭha and Avara size of Vikṛṣṭa

As Bharata puts it theatre-stage should not be erected larger than 64x32, because in that case the dramatic performance would become inexpressive.[7]

---

1. *Nāṭyaśāstra* 2-37 B. H. U. P. , Varanasi.
2. *Ibid* 2-38-39
3. Abhinavagupta —*Abhinavabhāratī* p. 177 B. H. U. P. Varanasi
4. *Ibid* p. 177
5. *Ibid* p. 177
6. *Ibid* p. 178
7. *Nāṭyaśāstra* 2-21.

Abhinavagupta explains the meaning of every term, stated by Bharata in his annotation. According to him the 'ऊर्ध्वं' conveys the meaning that the size should not be larger or smaller than the standard one.[1] That is, with this *Madhyama* *maṇḍapa* being available, no other *maṇḍapa* can deliver the good. The word 'कर्तृभिः' means that the erectors need not waste their labour because in a *maṇḍapa* of larger or smaller size the *Nāṭya*[2], would be inexpressive.

Discussing these shortcomings Bharata further states that on a stage of *Jyeṣṭha* size of *Vikṛṣṭa maṇḍapa*, the actors will have to adopt high-pitched tone which will be disagreeable to the audience nearer the stage because of its disproportionate volume and disagreeable to the further audience because of its inaudibility. Thus the voice should be discordant to entire audience. Similarly in the *Avara maṇḍapa* the sound would suffer from congestion and have no space to expand and would result in a discordantness.[3]

Abhinavagupta also analyses the sound system in a *Jyeṣṭha maṇḍapa* on similar lines. He emphasizes that the sound before reaching the farther audience would become very low and would be inaudible to them. Tracing its reason in 'अनिस्सारणधर्मत्व' he suggests that the principle of reflection of sound which produces echo will fail on this stage.

In the *Avara maṇḍapa* the dialogues spoken in high tones will be subject to 'अनिस्सारणधर्मत्वम्', that is they will lose their melody and thus become discordant.[4]

Recounting the demerits further Bharata states that with the *maṇḍapa* being very larger or very small, the several occular postures of the actors will become inexpressive and will not be noticed by the audience.[5]

---

1. ऊर्ध्वमिति —प्रमाणस्याधिक्यं न्यूनातिरेकाभ्यामिति मन्तव्यम्।

—अभिनवभारती, p. 170

2. नाट्यमिति —सकलावान्तरभेदेप्रभेदे दर्शयितुम्।

3. *Nāṭyaśāstra* 2-22.

4. *Abhinava-bhāratī* p. 171.

5. *Nāṭyaśāstra* 2-23.

Abhinavagupta also established that dialogues, songs and music all will lose their expression and the entire dramatic performance will thus lose its appeal. He also explains every term stated by Bharata that facial expressions like tears, sweat etc. and costume crown, turban etc. as also physical postures of the actors-all will be invisible to the audience because of the large expanse of the *maṇḍapa*.[1]

On the other hand if the *maṇḍapa* is very small inexpressiveness of other type related to nearness will develope.[2] So in either case-over-large and over-small *maṇḍapa*— the problem of inexpressiveness exists and so the *Madhyama* *maṇḍapa* stands out to be ideal one.

Naturally therefore, Bharata discards both the *Jyeṣtha* as well as the *Avara maṇḍapa* and establishes the ideal characters of the *Madhyama* one. He states that *Madhyama* *maṇḍapa* contains the best audio-visual arrangement for dialogues, songs, dances and facial and bodily postures of the actors.[3]

Further Bharata states that *Jyeṣtha*-sized *maṇḍapa* is specially meant for Gods. *Madhyama* sized for Kings and *Avara* sized for the rest of the people.[4] Commenting on this text of Bharata and further internal evidence-Abhinavagupta states that the *Jyeṣtha Maṇḍapa* is meant for performance of *Ḍima* and likê then wherein the Devas and Asuras stand as Antegonists to each other. The *madhyama* one is meant for plays like Nātaka in which Kings are the heroes while the *Avara* one is meant for plays like Bhāṇa and Prahasana in which the ordinary men and women are characters.[5]

Describing the construction of *Madhyama-Vikṛṣṭa*, Bharata

1. *Abhinava-bhāratī* p. 172-173.

2. ततः कनीयस्त्वाद्धेतो परा द्वितीयामव्यक्ततां व्रजेत्। —अभिनवभारती, पृ० १७२।

3. *Nāṭyaśāstra* 2-24.

4. *Ibid* 2-11.

5. *Abhinava-bhāratī* p. 167-168.

states the I shall describe the characteristics of that *maṇḍapa* which is for human beings.[1] Reasoning that Devas can create buildings and gardens etc. by their imaginative powers, but all works of human being have to be done only by the men of their efforts. Therefore man should not rival with the *Nātya-Maṇḍapa* erected by Devas.[2] Hence the subsequent details are applicable to the stages meant for the mortals.

Merits of Vikṛṣṭa Jyeṣṭha

Abhinava opines that for the *Rupakas* like the *Ḍima* the *maṇḍapa* measuring 108 *hasta*s in the most desirable as the performance demands much longer space owing to the abundance of musical instruments on the stroke of which the characters make their heroic movements.[3] Naturally only the *Jyeṣṭha Maṇḍapa* can serve this purpose. As on a congested stage, the audience can not get a full and clear view of the performance. It is for this reason that Abhinavagupta laid his emphasis on the type of *Jyeṣṭha Maṇḍapa*.

The *Vikṛsṭa* stage is considered as the most useful for the purpose of 'पादगतिप्रचार' as 'पंचपदो' a kind of 'गतिप्रचार' can be repeated again and again on a *Vikṛṣṭa maṇḍapa*[4] and if the space is meagre, it would jeopardize the 'गतिप्रचार'.

The Measurement of Theatre

About the mode of measurement Bharata speaks of two units and quotes:

"Pramāṇam Esām nirdiṣṭam hastadaṇḍasamāsrayam" and further gives a table of measurement as follows:

---

1. *Nātyaśāstra* 2-26 Baroda Edition.
2. *Ibid* 2-25, 26
3. यत्र देवासुरप्राया एव नायकप्रतिनायकास्तत्र डिमादावारभटीप्रधाने विततरङ्गपीठोपयोगात्, भाण्डवाद्यप्रधानत्वाच्च परिक्रमणादेरुच्चतरदीर्घतरदीर्घतालपरिग्रहादियोगाच्च व्यक्तभावस्या-सम्भवादष्टोत्तरशतहस्तो मण्डप इत्यर्थः। —अभिनवभारती p. 165
4. विकृष्ट्यायां च भूयोभूयः पञ्चपदी।
   विशेषमप्याह रङ्गे विकृष्ट इति। —अभिनवभारती, p. 1032

"Eight *Aṇus* make one *rajas* (Cardust), eight *rajas* make one bala (Hairend), eight like as make one *yūka* (louse), eight *yūkas* make one yava (Barley), eight yavas make one angula, twenty four angulas make one *Hasta* and four *hasta*s make one *daṇḍa.* Thus table of measurement substantial tallies with the one given in Vṛahat Saṁhitā.[1]

According to Abhinavagupta the famous *Aṇu* 'परिमाण' is *aṇu.*[2] *Nāṭyaśāstra* also accepts 'अणु' as the smallest measurement but in Vṛahat Saṁhitā it is the 'परमाणु'.[3]

Aṇu is defined by another commentator of Bharata's *Nāṭya-Śāstra*, Madhusudan as sixty times the particle of dust visible in the rising of the sun.

The aṅgula measure is practically the same in almost all Sanskrit works such as the Architecturals and others.

The Foundation of Nāṭyamaṇḍapa

The foundation (*Sthāpana*) of a *Nāṭya-maṇḍapa* would be laid on the auspicious star and with the players on all sorts of musical instruments like Kettle-drums, Conch and Mṛdaṅga etc. On this occasion all the badomens like hyprocrates, hermits with saffron coloured garments and handicapped persons should be eased out from that place.[4]

Procedure for offerings in the foundation laying ceremony

Offerings consisting of different varieties of foodstuffs, scents, flowers and fruit should be made to all the ten directions at night, observing the rule of offering white foodstuffs to the east, blue to the south, yellow to the west and red on the north[5],

---

1. परमाणुरजो बालाग्रलिक्षयूकं यवोऽङ्गुलं चेति।
   अष्टगुणानि यथोत्तरमङ्गुलमेकं भवति संख्या। —बृहत्संहिता (द्वितीयो भागः) पृ० ६८०।
2. अणुः प्रसिद्धोऽणुपरिमाणः। —अभिनवभारती, पृ० १६६।
3. जलान्तरगते भानौ यत्सूक्ष्मं दृश्यते रजः।
   तस्य षष्टितमो भागः परमाणुः स उच्यते। —पृ० १६७।
4. *Nāṭyaśāstra* 2- 40-41 B. H. U. P. , Varanasi
5. *Ibid* 2-42-43.

with the chanting of hymns to the respective gods and the Brahmaṇas be offered food prepared with milk and ghee.[1]

Abhinavagupta emphasises that there should be absolutely no departure from the prescribed procedure of offerings to different directions. Therefore the procedure of offerings has been elaborately described. The term 'यादृशं' indicates that offerings of red colour should be made in the 'आग्नेय कोण' (because its guardian god-Fire is of red colour).[2]

Bharata goes on to relate that at the occasion of foundation *Ghee*[3] and *Pāyasam*[4] should be offered to Brāhmanas and *Madhuparka*[5] to the King. The builders or the performers should be offered cooked rice alongwith jagrg.

In this way the foundation should be laid by the wise men during the auspicious part of a happy *Tithi* under asterism Mūla.[6]

Raising of walls

The foundation thus having been laid the walls should be raised.

Erection of Pillars

The walls having been constructed columns should be raised on an auspicious Tithi and Karana[7] which are under a good

---

1. *Nātyaśāstra* 2-44.
2. *Abhinava-bhāratī* p. 179, B. H. U. P , Varanasi.
3. Manmohan Ghosa has explained the following term :
   Ghee — According to Manmohan Ghos — "Ghee is clarified butter."
4. **Pāyasa**— Rice cooked in milk with sugar. It is a kind of rice-porridge.
5. **Madhuparka**— A mixture of honey, a respectful offering prescribed to be made in Vedic times, to an honourable person and this custom still lingers in ceremonies like marriage. Its ingredients are five: Curd (dadhi), Ghee (*Sarpis*) Water (*Jala*), honey (*Ksaudra*) and white sugar (sita).

   —*Nāṭyaśāstra*, Ed. Manmohan Ghos p. 24.
6. *Nāṭyaśāstra* 2-46 B. H. U. P. , Varanasi.
7. Manmohan Ghos has given a explanstion of *Karaṇa* according to *Sūrya-Siddhānta* as follows:

asterism such a Rohiṇī or Śravaṇa.

The pillars should be constructed early in the morning when the sun has just arisen, by an accomplished Acārya who has fasted for three nights.[1]

Abhinava lays down that erection of pillars should be taken up after going through the procedure of measurements, laying of foundation and raising of walls. He interprets the term 'स्थापन' as 'उच्छ्रायणम्' (raising).[2]

Procedure of religious service at the time of raising Pillars

According to Bharata the Brahmana column should be the first to be raised and offering of Ghee well mixed with mustard, should be made at this time. While erectıng this pillar the entire procedure of service should be gone through with white colour articles and Pāyasam should be served to the Brāhmanas.

The *Kṣatriya* column should be raısed. The *Vaiśya* column should be raised in the north-western direction of the theatre and all offerings should be made in yellow colour and rice with Ghee should be served to Brāhmanas.

The *Śūdra* column should be raised in the north-eastern dırection. While erecting this pillar, entıre procedure of service should be gone through with blue coloured articles and Krsára should be distributed among the *Brāhmaṇas*.[3]

Karaṇa– Half of the lunar day (*Tıthi*) they are eleven ın number vız. 1. *Vava*. 2. *Vālava*. 3. *Kaulava*. 4. *Taıtıla*. 5. *Gara*. 6 *vanıja*. 7. *Vırte*. 8. *Śakuni*. 9. *Cuterspada*. 10. *Nāga* and 11. *Kıntugbna* and off these the first seven and counted from the second half of the fourteenth day of the *Kṛṣna-paksa*. They occur eıght times in a montth. The remaınıng Karanas occur ın the remaining duratıon of *Tıthis* and appear only once ın a month. page 24 Footnote *Nātyaśāstra* Ed. M. M. Ghos

1. *Nātyaśāstra* 2-48-49 B. H. U. P. , Varanası.
2. एवं मानविधिं स्थापनविधिं भित्तिकर्मविधिं च कृत्वा स्तम्भविधिः कार्य इति दर्शयति भित्तिकर्मणीति। स्थापनमुच्छ्रायणम्। —अभिनवभारती , पृ० १८०।
3. Dr. Manmohan Ghosh clarıfies ın the footnote that the prescriptıon of colours indicates the characterıstıcs of different castes, as follows :

Further Bharata states that in the base of Brāhmaṇa column referred to above, which is associated with white garments, flowers and chandan, gold used in ear-rings should be deposited. Copper below the Kṣatriya column, silver under the Vaiśya and iron in the base of Śūdra column should be deposited. Gold, however, may be deposited below the bases of all types of columns.[1]

The erection of the pillars should be done with loud recitals of the auspicious and purificative hymns alongwith shouting Jaya. The pillars to be erected are to be decorated with flowers and garlands. The pillars be raised after fully satisfying Brāhmiṇs with abundant gifts of Jewels, cows and garments etc.[2]

Faults in the erection of the Pillars and their consequences

The pillars should be so raised that they are firmly fixed and neither shake nor bend, nor they rotate. These defects have generally been pointed out in the process of erection of pillars.[3]

In this commentary, Abhinavagupta interprets 'अचल' as without movement which means that it should not budge from its position, 'अकम्प्यम्' as 'motionless' and 'अवलितम्' as incapable of being disfigured.[4]

Bharata further writes that if the pillar moves, drought will be the result, if it bends it will present a fear of death and if it Vibrates, terror from enemies is to be expected. Therefore the pillar should be auspiciously erected, keeping it free from the

---

1. White— Symbol of purity and learning, associated with the *Brāhmiṇs*.
2. Red— Symbol of energy and strength, associated with *Kṣatriyas*.
3. Yellow— Symbol of wealth (Gold), associated with the *Vaiśyas*.
4. Blue— Symbol of non-*Āryan* origin associated with the *Śūdras*.
p. 25 Footnote in *Nāṭyaśāstra* Ed. by M. M. Ghos.

1. *Nāṭyaśāstra* 2-54-56 B. H. U. P. , Varanasi.
2. Ibid 2-57-58 B. H. U. P. , Varanasi.
3. Ibid 2-59 B. H. U. P. , Varanasi.
4. *Abhinava-bhāratī* p. 182 B. H. U. P. , Varanasi.

above mentioned defects.[1]

At the time of erection of holy *Brāhmaṇa stambha*, gifts of cows should be given when the other pillars are raised, the builders should be fed. This food should be purified with recitals of hymns and then served by wise *Nāṭya*-acārya. The Purohita and the King should be fed with honey mixed pudding and the remaining workers should be fed with mixed salt *Kṛsara* i.e. the preparation of rice and pulses.[2]

Thus going through all the prescribed procedure, having everything and everybody purified, chanting the appropriate hymns with all the musical instruments of play, the pillars should be erected.[3]

The hymns should address the pillars as 'Oh Pillar, as Sumeru mountain is firm and Himalaya strong, you too be like wise firm and strong and help the King in his conquests.[4]

In the same manner, with solemn observance of the procedures, the pillars, the doors, the walls and the green-room should be constructed by men well versed in the art of architecture.[5]

Śāradātanaya on types of theatre

Śāradātanaya defines a theatre as a place where the audience derive pleasure through gestures of actors as also through songs, instrumental music and dance. He says that the palace of a King should have three kinds of theatre.[6]

1. *Nāṭyaśāstra* 2-60-61 B. H. U. P. , Varanasi.
2. *Ibid.* 2-62-64
3. *Ibid* 2-65
4. *Ibid.* 2-66.
5. *Ibid* 2-67.
6. यत्र रज्यन्ति भावेन (गानवादननर्तनैः)।
सभ्याः सभापति सखाः स देशो रङ्गमण्डपः।।
चतुरश्रत्र्यश्रवृत्तभेदात्सोऽपि त्रिधा भवेत्। (६७)
— भावप्रकाशनम्, सं० मदन मोहन अग्रवाल, पृ० ४३०।

i) *Vrtta*

ii) *Caturasra* and

iii) *Tryasra*

1. The theatre in which all the assembled citizens sing in a chorus with the King, is called the *Vrtta* theatre.
2. The theatre in which courtiers, ministers, merchants, military, generals, princes and friends ring in a chorus with the King is called the *Caturasra* theatre.
3. The theatre in which the sacrificial priests, other priests, preceptors, members of the King's harem and the Chief queen sing in a chorus with the King is called *Tryasra* theatre.[1]

The musical setting in a *Tryasra* theatre should be of the *Mārga* Style[2] , and in *Caturasra* it should be a bend of the '*Mārga*' and '*Deśī*' styles.[3]

·In a *Vṛtta* theatre dance should be conducted to the mixed styles of *Mārga* and *Deśī* music.[4]

It is obviously Śāradātanaya's classification is based on the natural musical settings.

Mattavāraṇī

Laying down the procedure for the construction of *Mattavāraṇī*, Bharata says that it should be constructed on the flanks of the *Raṅgapīṭha.*[5] It should have four pillars and its size should keep proportion to the size of the Raṅapīṭha.[6]

Bharata's version with regard to the situation of *Mattavāraṇī* is quite confusing. Abhinavagupta has, in his annotation analyzed every term of Bharata and has attempted to

1. डॉ० मदन मोहन अग्रवाल— भावप्रकाशनम्, श्लोक सं० 68, 69, 70, p. 430-31।
2. मार्गप्रक्रियया कार्यं संगीतं त्र्यश्रमण्टपे। *Ibid*. p. 431।
3. चतुरस्रे मार्गदेशिमित्रसङ्गीतकं भवेत्। — *Ibid*.
4. मित्रे तु चित्रं संयोज्यं वृत्ताख्ये रङ्गमण्टपे।। — *Ibid*.
5. रङ्गपीठस्य पार्श्वे तु कर्तव्या मत्तवारणी। —नाट्यशास्त्र, 2-67।
6. चतुःस्तम्भसमायुक्ता रङ्गपीठप्रमाणतः। — *Ibid*. 2-68।

clarify the exact situation of *Mattavāranī*. He refers to the word 'पार्श्व' in the singular number occurring in the original verse of Bharata and points out that Bharata has been silent about the particular side of *Rangapītha*-right or left, where the *Mattavāraṇī* is to be constructed. But subsequently in verse 65, Bharata uses the term 'तयोन्तुल्यम्' wherein 'तयो' signifies 'two' Abhinavagupta feels that in this stage, through the use of 'तयो', Bharata seems to be suggesting that *Mattavāraṇī* is to be constructed on each of the left and right sides of the *Raṅgapīt ha*.[1]

According to Bharata the *Mattavāraṇī* should be constructed with four pillars.[2] But he does not spell out the exact location of the pillars. No indication in this regard is available in Bharata's verse. However Abhinavagupta indicates that these four pillars for the *Mattavāranī* should be raised outside the area covered by the *maṇḍapa*.[3] This means that two pillars should be located at the two extremes of the wall of the *Rangapītha* eight (8) *hasta*s horizontally away from it. The other two pillars should be located at a distance of another 8 *hastas* from the former pillars. Thus the *Mattavāraṇī* would be eight *hastas* square.[4]

Some interpreters erroneously conceive of the *Mattavāraṇī* to be of rectangular shape. They seem to confuse *Mattavāraṇī* with *Raṅgapīṭha*, because it is *Raṅgapīṭha* which is of the rectangular shape measuring 8 *hasta*s x 16 *hastas*.[5]

---

1. पार्श्व इति। विशेषानुवादानत्तयोस्तुल्यम् इति च, द्विवचनाल्लिङ्गाद्धाविनोर्द्वयोः पार्श्वयोरिति लभ्यते। —अभिनवभारती, p. 183.
2. नाट्यशास्त्र, 2-68।
3. स्तम्भाश्चत्वारः बहिर्मण्डपान्निष्कासनं कृत्वा ध्रियन्ते मण्डपक्षेत्राद्बहिः।
—अभिनवभारती, p. 184।
4. तेन भितिच्छेदावधौ स्तम्भद्वयम्। ततोऽपि बहिर्भित्तेरष्टहस्तान्तरस्तम्भापेक्षयाऽप्यष्टहस्तान्तरं स्तम्भद्वयमित्येतावदित्यष्टहस्तविस्तारा समचतुरश्रा मत्तवारणी भवति।
—अभिनवभारती, p. 184।
5. आयामस्तु प्रमाणमिति ये वदन्ति तेषां मते दैर्घ्यादष्टहस्तं विस्तारात् षोडशहस्तमित्येवं विकृष्टता रङ्गपीठस्य भवति। —अभिनवभारती, p. 184।

According to Bharata the plinth level of *Mattavāraṇī* should be 1.5 *hastas*. The plinth level of the *Rangapītha*[1] should also be the same.[2]

Abhinavagupta has, in his annotation referred to a still different opinion of some other commentators about the plinth level of *Mattavāraṇī*. According to that opinion the plinth level of *Mattavāraṇī* should be kept 1.5 *hastas* higher than that of the *Raṅgapīṭha*. Some other scholars are of the view that the plinth level of *Mattavāraṇī* and *Raṅgapīṭha* should be only one *hasta* and not 1.5 *hastas*.[3]

Abhinavagupta lays down that the plinth levels of *Mattavāraṇī* and *Raṅgapīṭha* should be exactly the same. This indicates that the *Raṅgapīṭha* is supposed to be 1.5 *hastas* higher from the ground level of the auditorium. This clearly means that the *Mattavāraṇī* will present no obstruction or invisibility of the *Raṅgapīṭha* and entire acting on the stage will be perfectly clear to the view.[4] This concept is supported by the expression singular number 'उत्सेधेन'. Otherwise the term उत्सेधाभ्याम् (referring for two) should have been used.[5] Hence the explicit use of the term तयोरुत्सेधेन and not तयोरुत्सेधाभ्या indicates beyond any shadow of doubt that the *Mattavāraṇī* and the *Rangapītha* both having the same plinth level and the *Mattavāraṇī* will not obstruct the view of *Raṅgapīṭha* and thus the entire act of scene on the *Raṅgapīṭha* will be clearly visible.

---

1. However some commentators have used the word Rangamandapa in place of *Raṅgapīṭha* in this context. According to them the plinth level of the *Rangapītha*, the *Mattavāraṇī* and the Rangamaṇḍap are to be equal.
2. अध्यर्धहस्तोत्सेधेन कर्तव्या मत्तवारणी।
   उत्सेधेन तयोस्तुल्यं कर्तव्यं रङ्गमण्डपम्। —नाट्यशास्त्र, 2-69।
3. *Abhinava-bhāratī* p. 184, B. H. U. P., Varanasi.
4. तस्या एव यावानुत्सेधस्तावान्रङ्गपीठस्य। तेन ब्रघ्नभूभागापेक्षया सार्धहस्तप्रमाणोन्नतं रङ्ग पीठमित्युक्तं भवति। तेन मत्तवारण्यालोकेन नात्यर्थं रङ्गपीठस्य दुष्प्रेक्षत्ता।
   —अभिनवभारती, p. 185
5. एतच्चोत्सेधेनैत्येकवचनेन सूचितम्। अन्यथोत्सेधाभ्यामित्युच्येत। *Ibid.*

Bharata is silent on this point of the use of *Mattavāraṇī*. However a hint about the purpose of the *Mattavāraṇī* is available in Abhinava's commentary. In chapter I of *Nāṭya-Śāstra*, it has been specified that the *Mattavāraṇī* meant for the King and others.[1]

It is, therefore, not injudicious to conclude that the expression '*Rangamaṇḍapa*' in place of *Raṅgapīṭha*kam is not appropriate as Abhinavagupta has clearly highlighted the point that the plinth level of *Mattavāranī* should be the same as that of the *Raṅgapīṭha*. If the Raṅga*maṇḍapa* (space meant for the audience) is given the same plinth level as that of *Mattavāraṇī* and *Raṅgapītha*, the whole effectiveness and appeal of the drama will be act at nought. This never seems to be the idea of Bharata. Therefore the views of Bharata and Abhinavagupta both clearly hint out that the reading '*Raṅgapīṭha*kam' is the only correct one.

Bharata further says that while constructing the *Mattavāraṇī*, offerings of foodstuffs palatable to the devils and of different kinds of flowers, garlands, garments, incense and other fragrant articles should be made.[2]

Skilled architect should deposit iron in the base of the pillars to be constructed for *Mattavāraṇī* and Brāhmaṇas should be fed with rice and pulses cooked together.[3]

The *Mattavāraṇī* should thus be constructed with due offerings, garments etc. to the gods.[4]

The text of Bharata and Abhinava commenting on the same, this make the position of *Mattavāraṇī* clear to a great extent still certain points remain unanswered. What exactly this word *Mattavāraṇī* means. What exact location and size does it occupy? Is it provides in a theatre single or on both sides? These

1. पार्श्वे स्वयमिति। राजादेस्तत्स्थानमित्युक्तम्। —अभिनवभारती, p. 99.
2. *Nāṭyaśāstra* 2-69-70.
3. *Ibid.* 70-71.
4. *Ibid.* 2-72.

questions have posed a problem to the scholars. Among the modern scholars Dr. Mankad, Prof. Subba Rao and Prof. Bhanu etc. have tried to seek answers to these questions and to establish their own views about them, and they are discussed in the following Chapter.

Raṅgaśīrṣa and Ṣaḍdāruka

Having laid down the procedure for construction of the *Mattavāraṇī*, Bharata goes on to discuss the construction of *Raṅgapīṭha* and *Raṅgaśīrṣa*. He rules that the *Raṅgaśīrṣa* should be constructed in accordance with the science of architecture and should be built with six wooden pieces[1] and with a green-room having two doors opening in the *Raṅgaśīrṣa*.[2]

While Bharata, in the above verse vouches for the provision of *Ṣaḍdāruka* for the *Raṅgaśīrṣa*, he does not elucidate the term *Ṣaḍdāruka*. Abhinavagupta's commentary comes to the help of scholars here. While discussing the construction of the *Raṅgapīṭ ha*, he first of all takes its upper portion called as *Rangaśīrṣa* and clarifies the first position of *Ṣaddāruka* saying that two pillars should be erected each at a distance of eight *hasta*s from the two walls of the green-room and then two other each at a distance of four *hasta*s from the former pillars each towards the side walls. One wooden beam be provided each under and over these pillars. Thus making a total of six wooden pieces.[3] See Fig

Thus the term *Ṣaḍdāruka* means a structure made of six wooden pieces. Commenting further on *Ṣaḍdāruka*, Abhinavagupta says that other interpreters present the shape of *Ṣaḍdāruka* with two pillars attached to the side walls having a beam each below and above them and another set of two pillars in the remaining space at equal distance from one another.[4] See Fig. 15

Abhinavagupta a gives yet another interpretation of

---

1. रङ्गशीर्षन्तु कर्तव्यं षड्दारुकसमन्वितम्। —नाट्यशास्त्र, 2-73।
2. कार्यं द्वारद्वयं चात्र नेपथ्यगृहकस्य तु। उपरिवत्, 2-74।
3. अभिनवभारती, p. 185।
4. यत्र षड्दारुणि तत्षड्दारुकम्। —अभिनवभारती, p. 185।

Saddāruka attributed to stall other group of interpreters and using some technical terms he says that 1. *Ūha* 2. *Pratyūha* 3. *Nirvyūha* 4. *Vyūha* 5. *Saṁyūha* and 6 *Samūha* are the six names of wooden pieces used in *Ṣaḍdāruka*.[1] See Fig. 15

Uha is that wooden piece which extends a little on either sides of the pillars. The wooden pieces (*Tula*) placed above the *Ūha* and again extending a little on either sides of them are known as *Pratyūha*. The wooden plank covering the space horizontally in between the *Tulas* is known as *Nirvyūha*. Again the wooden pieces fixed in vertical orders to cover the space in between *Ūhas* are called *Vyūhas*. The pillars having figures of elephants, serpents and lions engraved on them are called *Samūha* and the wooden plank in the base having mountains, city, groves, caves etc. engraved on it is known as *Samyūha*. Thus the wooden pieces having the above six technical names constitute the *Ṣaḍdāruka*.[2]

The term *Ṣaḍdāruka* has been explained by other modern scholars also. Their views are discussed in the following chapter.

Having described the various features of the *Ṣaḍdāruka*, Abhinavagupta further says that *Raṅgaśīrṣa* may have any of the three kinds of *Ṣaḍdāruka* but in every case two doors, one each to the south and the north must be provided to enable entrance and exit of the actors according to their individual moods. So Abhinavagupta lays down that the green-room should have two doors one in the north and other in the south. Both these doors should be curved like the elbow. This will take care of keeping the enterance and exit of the actors out of the view of the audience. The *Raṅgaśīrṣa* should thus be erected to land a grace to the stage.[3]

Bharata further lays down that black soil carefully greed

1. *Abhinava-bhāratī* p. 186, B. H. U. P. Varanasi.

2. *Ibid.*

3. रङ्गस्य शोभायै रङ्गशिरः कार्यम्। —अभिनवभारती, p. 186.

from lumps, grass and pebbles with the help of plough be used for filling the under plinth portion of the *Raṅgaśīrṣa.*[1]

An white oxen should be harnessed to the plough while the ploughman should not be invalid or handicapped.[2] The earth should be carried by robust and well built persons in new baskets.

Thus the construction of the *Raṅgaśīrṣa* should be carried through with utmost care and attention.[3]

The Surface of the Raṅgaśīrṣa

About the surface of the *Raṅgaśīrṣa* Bharata opines that it should be neither like the back of a tortoise nor like that of a fish by perfectly plans like a mirror as that type is considered an ideal one.[4]

Clarifying the terms 'Kūrmapṛṣṭha' and 'Matsyapṛṣṭha', Abhinavagupta says that a surface sloping on all sides like the back of a tortoise and a little raised in the centre is called '*Kūrmapṛṣṭha*'. Likewise a surface sloping on both sides like the back of a fish and long in the centre is called '*Matsyapṛṣṭha*'. The *Raṅgaśīrṣa* should have neither of these types of surfaces but a perfectly plain one like that of a mirror.[5]

Bharata further lays down that diamonds and stones should be studied in the *Raṅgaśīrṣa* by skilled craftsman. *Hirā* should be placed in its eastern portion, Sphatic in western portion, *Pravāla* (*Moṅgā*) in northern, and *Vaidūrya* in the southern portions. Gold should be placed in the centre.[6]

---

1. *Nāṭyaśāstra* 2-74-75 B. H. U. P. Varanasi.
2. *Ibid* 2-75-76.
3. *Ibid* 2-77.
4. कूर्मपृष्ठं न कर्तव्यं मत्स्यपृष्ठं तथैव च।।
   शुद्धदर्शतलाकारं रङ्गशीर्षं प्रशस्यते।। —नाट्यशास्त्र 2-77-78।
5. कूर्मपृष्ठमिति— समन्ततो निम्नं मध्ये च वर्तुलरूपं मन्दम्। तत्ताद्गेव मध्ये दीर्घरूपं मत्स्यपृष्ठम्। तदुभयं नात्र कार्यम्। —अभिनवभारती , p. 187।
6. *Nāṭyaśāstra* 2-78 -79.

Woodwork and Stage-decoration

After constructing the *Raṅgaśīrṣa* in this manner, wood-work with varied craft incorporating the *Ūha* and *Pratyūha* ought to be taken up and the panels (of the Doors etc.) would be decorated with carvings of elephants, serpents etc.[1] The doors should be decorated with perfectly beautiful statues and the *Vedī* with pictures and figures carved out and engraved respectively in *Niryūhas* and *Kuhara* styles.[2]

The ventilators[3] and apertures of different shapes should be effected in various styles and the pillars be provided with beautiful beams with provision for *Kapotālī*-projected space as seat for pigeons. The floor could be laid artistically and embolished with pillars.

The wood-work thus finished wall decorations with various devices should be taken up. No pillar, peg[4], aperture, window or corner should exit in front of a door nor there should be any two doors facing each other.[5]

Shape of Theatre

With regard to the shape of the theatre Bharata further lays down that it should be constructed like a mountain-cave and with *Dvi-bhūmi*.[6]

It is not clear from the above quoted verse what Bharata

---

1. Abhinavagupta says that some crities indulge indiscussion for the make of discussion about the meaning of the *Uha-Pratyuha*.
—*Abhinava-bhāratī* p. 188. B. H. U. P. Varanasi.
2. *Nātyaśāstra* 2-80-81.
3. According to Abhinavagupta the ventilators should have squared and octagonal openings and apratures circular one.
—*Abhinava-bhāratī* p. 188.
4. Nagdant means the peg fixed either to the upper or the lower edge of the pillars. Some people use the term '*Gajmukh*' for Nagdant, which was fixed for hanging effigies or pictures. —*Abhinava-bhāratī* p.189.
5. *Nātyaśāstra* 2-85.
6. कार्यः शैलगुहाकारो द्विभूमिर्नाट्यमण्डपः। —नाट्यशास्त्र, 2-85।

exactly means by the term '*Dvi-Bhūmi*'. In the light of the opinions of various scholars, Abhinavagupta has given different interpretations of this term in his annotations.

One such interpretation is that the theatre should be constructed with two floors-one in the portion constructing the *Raṅgapīṭha* and the other below it.[1] Others express the view that another wall, its distance from the main wall corresponding with the length of the *Mattavāraṇī*, should be constructed around the theatre just like the space provided and goddesses, for the devotes to take rounds.[2]

According to a third set of interpreters the term '*dvi-bhūmi*' stands for two storeys of the theatre.[3]

Some interpretaters going for a little interpolation, say that the reading should "शैलगुहाऽकारो" i.e. they add 'अ' to the term 'द्विभूमि' and then say that the theatre should not have two floors meaning thereby that should be constructed single storeyed.[4]

Referring to his teacher's interpretations of the term-*Dvi-bhūmi* Abhinava says that *Dvibhūmi* means a floor successively rising in the form of stairs from near the *Raṅgapīṭha* and then finally gaining the height of the *Raṅgapīṭha* near the door. Seating arrangement on a floor of this type will be convenient to the audience and their view to the stage will not be obstructed.[5]

On examining these different interpretations of '*Dvi-bhūmi*' theater, it appears that Abhinavagupta agrees with the view of his teacher. This conclusion is well-borne out by further statement of Abhinavagupta himself. Describing the seating arrangement for the audience in a *Caturasra* theatre

---

1. द्वे भूमि रङ्गपीठस्याधस्तनोपरितनरूपेणेति केचित्।
2. मण्डपभित्तेर्बहिर्निर्गतमत्तवारणी प्रमाणेन सर्वतो द्वितीयभित्तिनिवेशेन देवप्रासादाट्टालिका प्रदक्षिण सदृशो द्वितीया भूमिरित्यन्ये। —उपरिवत, p. 189।
3. उपरि मण्डपान्तरनिवेशनाादित्यपरे। —अभिनवभारती, p. 189।
4. अद्विभूमिरित्येके। —अभिनवभारती, p. 189।
5. उपाध्यायास्तु वीप्सागर्भ व्याचक्षते। द्वे द्वे भूमी यत्र निम्नाते ततोऽप्युन्नता इति क्रमेण रङ्गपीठ निकटात्प्रभृति द्वारपर्यन्तं यावद्रङ्गपीठोत्सेधतुल्योत्सेधा भवति। एवं हि परम्परानाच्छादन सामाजिकानाम्। —अभिनवभारती, p. 189-190।

Abhinavagupta says that seats should be provided to the audience at a good distance from all the pillars, because if they are seated very near them, their view to the stage will be obstructed. On the other hand, the seats being away from the pillars, the audience will have a clear and convenient view to the stage. It is with this end in view that '*Dvi-bhūmi*' type of floor has been prescribed for a theater.[1]

Commenting on like mountain cave shape, Abhinava remarks that ıt would result in the steadiness of sound.[2]

Dealing the questıon of white lotion Bharata suggests that provision of ventilators capable of imporing light and air should necessarily be made so that the theatre stands free from the possible passage of strong air and causes the sound to gain appropriate pitch and depth to such a theatre as Bharata further says would be able to give a depth and magnitude to the voices and sounds of the '*Kutupas*'.[3]

Abhinavagupta defines the term *Kutupa* in the light of his own and other critics interpretations.

The group of singers, instrumental musicians and others who have conversatıon among themselves is called *Kutupa*. In order to ȷustıfy hıs co-relation of the word '*Kutup*' with singers and musicians Abhinavagupta explains the etymology of the word-'*Ku*' means the stage. Tup stands for beauty and grace. So the group which lends beauty and grace to the stage is *Kutupa*.[4]

The announcers, sıngers and musicians are definitely the source of grace to the stage. According to other critics '*Kuta*' means sound and the group that is responsible for controlling the sound arrangement on the stage is '*Kutupa*' the sound inside the

---

1. बहिः सामाजिकासनानि सर्वेभ्यो वा बहिः। अतिसामीप्ये दृष्टिविघातात्। अत एवाह रङ्गपीठावलोकने साधुभूतमिति। अनेन द्विभूमित्वमेवानुसंहितम्।
—अभिनवभारती, p. 193.
2. शैलगुहाकारत्वं स्थिरशब्दादित्वं भवति। —अभिनवभारती, p. 190।
3. नाट्यशास्त्र, 2-86-87।
4. कुतपः सफेटकगायकवादकसमूहः। कुर्नाट्यभूमिस्तां तपति उज्ज्वलयतीति कृत्वा।
—अभिनवभारती, p. 190।

theatre gains depth and strength though its movement and echo.[1]

Coming to the outer finishing of the walls, Bharata says that they should be carefully plastered with lime and rendered perfectly plain, bright and smooth through bubbing thereafter. Then pictures displaying men and women in their peculiar life styles should be painted and thus the builder should build a rectangular theatre. See Figure No. 12.

---

1. कुत शब्दं पातीत्यन्ये। गम्भीरत्वं तत्रैव शब्दस्य भ्रमणादन्योन्यप्रतिश्रुतिकारसमारम्भ-सम्पूर्णाच्च। —अभिनवभारती, p. 190।

CHAPTER - 2

CATURASRA THEATRE

After laying down the procedure for the construction of the Vikṛṣṭha theatre, Bharata passes on to discuss the characteristics of the *Caturasra* theatre.

A thing discussed and analysed at one place should be correspondingly interpreted at the other place. According to this rule, Abhinavagupta says, that though with the construction of the *vikṛṣṭa maṇḍapa,* the *caturasra maṇḍapa* can also be grasped, yet I will repeat the procedure to make it clear with this and in view, Bharata says 'पुनरेव' and with the word 'पुनः' he begins to describe the characteristics of the *caturasra maṇḍapa.*[1]

Here a question arises-no mention has been made of the pillars setting and seating arrangement in the *vikṛṣṭa* theatre; then how can they be understood? Abhinavagupta resolves its question in his annotation on the word पुनः according to him, the characteristics related to the *caturasra* theatre should be correspondingly applied to the *vikṛṣṭa* theatre also. This means that the pillars-setting and the seating arrangement described for *caturasra* theatre should cover the vikṛṣṭa theatre also. Thus the characteristics of *vikṛṣṭa* theatre do not remain incomplete. Similarly the characteristics of the *vikṛṣṭa* theatre should be correspondingly applied to the *caturasra* theatre which seems to be the meaning of word 'पुनः'. Thus the defects of 'Atideś' and 'Anāgtapekṣaṇa' are dissolved.[2]

Discussing the characteristics of the *Caturasra maṇḍapa,* Bharata lays down that people well-versed in the dramatic-art

---

1. *Abhinava-bhāratī* p. 191. B. H. U. Press, Varanasi.
2. तथा यदस्य लक्षणमुक्तं तच्चतुरस्रेऽपि संचारणी यमिति पुनश्शब्देन दर्शयति। तेनातिदेशमनागतापेक्षणाख्यं तत्र योजयति।

—*Abhinava-bhāratī* p. 191-192. B. H. U. P. Varanasi.

should construct a square-shape theatre on an auspicious piece of land measuring 32x32 *hastas*.[1]

The procedures, characteristics and sacred rites laid down in the context of the *vıkṛṣṭa* theatre will be strictly followed at different stages while constructing a *caturasra* theatre.[2]

At first, the four corners of the *caturasra* land should be adjusted to rıght angles. Thereafter the land should be divided as per the site plan. Then a strong brıck wall should be constructed on its outer sıde.[3]

With reference to the term 'तत्राभ्यान्तर'— Abhinavagupta raises a question ıf a wall is to be constructed on the outer side, what should be done on the inner side?[4]

According to Bharata on the inner side of the *Nāṭya-maṇḍapa*, first of all, ten pıllars strong enough to support the lintel of the theatre, should be constructed by the builders on the portion marked for the stage.[5]

According to Abhınavagupta, in the *caturasra* theatre measuring 32x32 *hasta*s the length and the breadth each is to be divided into eight sections so as to have sixty four squares lıke those of a chess-board[6], the stage measuring 8x8 *hasta*s ı.e. in the square shape being exactly in the centre. Thus there remains a space of 12 *Hasta*s to the east and west sides and of 32 *Hasta*s to the north and south sides of the stage. Then the *Raṅgaśīrsa*

---

1. समन्ततश्च कर्तव्या हस्ता द्वात्रिंशदेव हि।
   शुभभूमिविभागस्थो नाट्यज्ञैर्नाट्यमण्डपः।
   —*Nāṭyaśāstra* 2-91-92. chow. Ed.
2. *Ibid* 2-92,93.
3. 'चतुरस्रं समं कृत्वा सूत्रेण प्रविभज्य च'।
   'वाहयतः सर्वतः कार्याभित्तिः श्लिष्टेष्टका दृढा'।
   —*Nāṭyaśāstra* 2-93, 94.
4. *Abhınava-bhāratī* p 192. B. H. U. P., Varanasi.
5. दश प्रयोक्तृभिः स्तम्भाः शस्ता मण्डपधारणे'।
   Ibid 2-95 chow-aditıon.
6. अष्टभिर्भागैः सर्वत क्षेत्रं विभजेत्। येन चतुरङ्गफलकवच्चतुषष्टिकोष्ठं भवति।
   Abhınava-bhāratī p. 192. B. H. U. P., Varanasi.

measuring 4x32 and equipped with

'षड्दारुक' should be constructed just to the west of the stage and successively again to the west of the *Rangaśīrṣa*, the green-room measuring 8x32 *hastas* should be constructed.[1]

After construction of the stage, the *Raṅgaśīrṣa* and green-room in this manner, ten pillars apart from the pillars of the 'षड्दारुक' should be raised keeping in mind the centre position of the stage. Of these ten pillars, four are to be raised on the four corners of the stage and the fifth should be raised at a distance of four *hastas* to the south of the 'आग्नेय स्तम्भ'. Likewise the sixth pillar should be raised again at a distance of four *hastas* to the south of the 'नैऋत स्तम्भ'. Then another two pillars should be symmetrically erected to the north of the stage. The remaining two pillars are to be constructed to the east of the 'आग्नेय' and 'ईशान' pillars at a distance of four *hastas*. These six pillars in addition to the four already constructed on the four corners of the stage make the total of ten pillars.[2]

Thereafter Bharata writes that an auditorium of wood or brick-work, beyond the pillars and having the shape of stair-case should be constructed for seating the audience.[3] The seats should be set at a height of one *hasta* from the floor so that the stage may be perfectly visible to the audience.[4]

Analysing the seating arrangement in his annotation, Abhinavagupta writes that seats for the spectators should be constructed well beyond the pillars.[5] If they are very near the pillars, visibility to the stage will be obstructed, and construction of seats beyond the pillars will facilitate a clear view of the

---

1 *Abhinava-bhāratī* p. 192-193. B. H U. Press, Varanasi.

2 *Ibid* p 193.

3. 'स्तम्भानां बाह्यतश्चापि सोपानाकृतिपीठकम्।।'
'इष्टकादारुभिः कार्यं प्रेक्षकाणां निवेशनम्।'

—*Nāṭyaśāstra* 2-95-96. chow. Ed.

4. हस्तप्रमाणैरुत्सेधैर्भूमिभाग समुत्थितैः।

—*Nāṭyaśāstra* 2-96.

5. *Abhinava-bhāratī* p. 193.

acting and scenes or the stage. It is for this reason that the system of construction of double-floor theatre (द्विभूमि नाट्यमण्डप) has been recommended.[1]

Then Bharata writes that six more pillars strong enough to support the lintel should be constructed on appropriate spots by builders well versed in the theory of pillar construction.[2]

Abhinavagupta makes an attempt to spot out the position of these six pillars. He says that two of these pillars should be constructed at a distance of four *hasta*s to the south of the earlier two pillars standing in this direction of the stage. The third pillar is to be constructed at the diagonal end to the East-South of the earlier pillars already standing four *hasta*s to the East of the stage. Another set of the remaining three pillars should likewise be symmetrically constructed to the North and North-East direction of the stage.[3]

Bharata further says that another set of eight pillars should be constructed thereafter. Beams measuring eight *hasta*s each should be placed on them in a way that their front portions are jointed to one another.[4]

Abhinavagupta specifies the location of these eight pillars as below: One pillar should be erected at a distance of four *hasta*s both from the southern wall and the pillar erected earlier to the north of the southern wall. In the same manner another pillar should be erected to the south of the northern wall. Then, from the centre of the eastern wall, two pillars should be erected on each of its sides at a distance of four *hasta*s each. This makes the total of eight pillars.[5]

---

1. 'अतिसामीप्ये दृष्टिविघातात्। अत एवाह रङ्गपीठावलोकने साधुभूतमिति। अनेन द्विभूमित्वमेवानुसहितम्।'
   Ibid p. 193. B. H. U. P. Varanasi.
2. *Nāṭyaśāstra* 2-97.
3. *Abhinava-bhāratī* p. 194. B. H. U. P. Varanasi.
4. 'अष्टौ स्तम्भान्पुनश्चैव तेषामुपरि कल्पयेत्।
   विद्धास्यमष्टहस्तं च पीठं तेषु ततौ न्यसेत्।।'

   —*Nāṭyaśāstra* 2-98. chow. Ed.
5. *Abhinava-bhāratī* p. 194.

According to Abhinavagupta the beams should be made with lotus flowers etc. engraved on their front sides.[1] Thus he lays down the pattern of pillars in a *caturasra maṇḍapa.* The *vikṛṣṭa* and *Tryasra maṇḍapa*s should also be judiciously designed on these lines. This is the view of ancient critics like Śrī Śaṅkuka etc.[2]

Other critics draw the interpretation from 'स्तम्भा-पुनश्च', that these eight pillars should be erected in the green-room.[3] This means there is controversy among critics on this point. Abhinavagupta is of the view that the eight pillars should be erected in the auditorium but other critics disagree with this view. They say that these pillars should be erected in the green-room. Acārya Viśveśvara interprets the word 'अन्य' as 'भट्टोद्भट्'[4] Abhinavagupta has produced support to his view about the arrangement of the pillars from the view of 'वार्तिककार'. According to 'वार्तिककार' the arrangement of pillars is like this-out of the first ten pillars, two should be erected inside the green-room, four on the *Raṅgapīṭha* and four on the corners. This makes a total of ten pillars.[5]

Then out of the eight pillars, four should be fixed on the two sides of the *Raṅgapīṭha* i.e. in between the *Raṅgapīṭha* viz. the *Raṅgaśīrṣa* in the earlier pillars at a distance of four *hasta*s. Out of the remaining four pillars, two should be erected to the east and another two to the west of the Raṅgpīṭha. Thus should the erection of the pillars be fashioned.[6]

---

1. *Abhinava-bhāratī* p. 194.
2. 'तमेव विकृष्टे त्रिकोणेषु स्वबुद्ध्या योजयेदिति श्रीशङ्कुकाद्याः।'
   Ibid p. 195.
3. अन्ये तु —'अष्टौ स्तम्भान्पुनश्च' इति नेपथ्यगृहविषयाने तानाहुः।
   Ibid p. 195.
4. Hindi *Abhinava-bhāratī* p. 352. Delhi University Publication.
5. *Abhinava-bhāratī* p. 195.
6. *Ibid* p. 195.

The remaining six pillars should be judiciously erected in the remaining space. This is what the shāstra's means.[1]

However, in every case the distance between the pillar and a wall or another pillar should be at the north of eight *hastas*. On arranging pillars in this fashion the whole of the *Raṅgapītha* will be perfectly visible. In the auditorium the rows of seats should be made in a successively rising order like a stair-case so that the audience may conveniently see the *Rangapītha*.

Abhinavagupta says that so many opinions are available about the arrangement of pillars but they are not being discussed here for fear of undue expansion of this volume.[2]

Among the modern scholars Dr. Subba Rao and Dr. Km. Godawari Ketkar have given their own views about the pillar-arrangement.

Abhinavagupta now proceeds to describe the pillar arrangement according to his teacher 'भट्टतौ त उपाध्याय' who divides the theatre into three parts.[3] (1) The auditorium meant for seating the audience, (2) *Raṅgapīṭha* and (3) *Raṅgaśīrṣa*. All these parts have their own pillar-arrangement. Abhinavagupta describes that arrangement in details. While arranging the pillars of the auditorium its width measuring 12 *hastas*, they should be erected at a distance of 4 *hastas* each. Two pillars should be erected at a distance of 12 *hastas* each from the walls having a distance of 8 *hastas* in between them. Both these pillars should be so erected that neither of them is located in front of the gate, so that the grace of the gate is not spoiled by any pillar obstructing the direct view inside. Thus the ten pillar should be erected under the five beams.[4] This is the fourth type of

1. *Abhinava-bhāratī* p. 195.
2. अन्येऽपि चेवविधा बहवः प्रवादा ग्रन्थविस्तरभयान्नलिखिताः।
   Ibid p. 195.
3. अयं चात्र सार इत्युपाध्यायाः। इह प्रेक्षामण्डपस्य त्रिधा कल्पना कृता। अधोभूमिः, रङ्गपीठं, रङ्गं इति।
   Ibid p. 196.
4. अन्योन्यं तयोरन्तरं तथा कार्यं येन द्वारविद्धता न भवति। इत्येवं पञ्चतुलासु दश।
   —*Ibid* p. 196.

arrangement of the ten pillars.

Thus after determining the location of the ten pillars in the auditorium, in the next stage the 6 pillars should be located on the *Raṅgapīṭha* and near about it. Abhinavagupta further analyses their location on the lines of 'भट्टतौत उपाध्याय'.[1]

In this context the arrangement has been described with the expression 'षडान्यान् इति'. In continuation, Abhinavagupta says 'तेषामुपरि', which means that one pillar should be erected on the *Rangapītha* to the North-west of the green-room. The other pillar should be erected in the rear portion of the *Raṅgapīṭha*, known as *Raṅgaśīrṣa.* The use of singular noun here signifies the erection of only one pillar But the original text gives the number of 6 pillars. Abhinavagupta resolves this contradiction with the argument that just as 'जात्यभिप्राय' is expressed as s singular expression, on the same lines singular noun has been used to signify a pillar-group. Thus there stands a pillar in every corner of the *Raṅgapīṭha* measuring 32 *hasta*s. So there will be four pillars in the four corners. Thereafter two more pillars should be constructed making a total of six pillars. They should have a distance of four *hasta*s in between them.

After determining the position of ten pillars of the auditorium and six of the *Raṅgapīṭha*. Abhinavagupta in the next stage proceeds to determine the position of the eight pillars. 'श्री भट्टतोत' has placed these 8 pillars on the *Raṅgaśīrsa.*

Abhinavagupta describes their position-with the expression-'रंगपीठं परि' which means 'Raṅga'. Here the term 'रंग' signifies `रङ्ग शिरः', 'परि' being transitive here means 'वर्जन' i.e. 'Away from' or 'at a distance from'. Therefore those pillars should be erected inside the *maṇḍapa* and away from the *Raṅgapītha.* Behind the *Raṅgapīṭha,* there exists a covered portion of 32x12 *hasta*s.

In this portion there exists the *Raṅgaśīrsa* (near the Raṅgapīṭ a) measuring 4x32 *hasta*s. Two beams should be placed on this portion. Then four pillars at a distance of 8 *hasta*s each should

1. *Abhinava-bhāratī* p. 197.

be erected under each of the two beams. Thus these pillars erected under the beams on both the sides make a total of 8 on the *Raṅgaśīrṣa*. Besides cone-shaped door should be constructed in the central space of four *hastas*.[1]

Then, again on the lines of 'भट्टतोत', Abhinavagupta gives details of the seating arrangement for the spectators, away from the 10 pillars inside the auditorium. He says that the seating arrangement described earlier is to be followed here also. Upto this stage we have covered the pillars arrangement on the lines of 'भट्टतोत'.

Interpreting the term 'तैषामुपरि कल्पयेत' occurring in the original verse with relation to the 8 pillars, भट्टतोत says that the 8 pillars should be erected on the *Raṅgaśīrṣa* situated at a higher level than the *Raṅgapīṭha*. Thus he equates the term 'उपरि' with 'higher level' which means '*Śīrṣa*'.[2] This goes to show that the *Rangapīṭha* and the *Raṅgaśīrṣa* do not have the same ground level. This is confirmed by the versions of Bharata and Abhinavagupta also. Abhinavagupta while interpreting the term 'उपरि' as the 'higher portion' says in the same context that in a *vikṛṣṭa* theatre the *Raṅgaśīrṣa* should have a higher ground level than the *Raṅgapīṭha*. This version confirms the above mentioned interpretation of भट्टतोत.

Further on भट्टतोत specifically comments 'तत्र नियमादृष्ट स्तम्भा न्यस्यन्ते'.[3] This means that these pillars should be essentially 'नियमात्' erected on the *Raṅgaśīrṣa*. This makes it clear that while the location of other pillars may be altered,there is no scope of making any alteration in the location of these 8 pillars.

According to Abhinavagupta, the number of pillars may even be larger in a *vikṛṣṭa* maṇḍap.[4]

---

1. *Abhinava-bhāratī* p. 198-199.
2. रङ्गपीठस्य यदुपरि शिरोरूपमित्यर्थः।
   Ibid p. 199.
3. तत्र नियमादृष्टस्तम्भा न्यस्यन्ते। अपि तु दृढा न्यसनीया इति दर्शयति।
   Ibid. p. 199.
4. *Ibid.* p. 197.

After discussing the pillar arrangement, Bharata further says that skilled decorators should decorate with wooden figures, the strong pillars erected for giving support to the beams and the theatre as s whole.[1]

Then Bharata discusses the construction of the green-room and says that the green-room should be wisely constructed and should be provided with two identical doors opening in the *Raṅgapītha*.[2] See Fig. 13.

The Doors arrangement in a Caturasra maṇḍapa

Abhinavagupta has very elaborately described the pillars scheme citing the views of a numbers of scholars. Then after briefly describing the construction of the green-room, he now proceeds to analyse the door-arrangement.

Bharata Muni, in Verse No. 101 lays down 'द्वारं चेकं भवेतत्र रंगपीठ प्रवेशनम्' this sentence (expression) hints out the existence of one door for entrance to the *Raṅgapīṭha*. But this sentence, by itself, stands inconsistent to the second verse of Chapter No. 13 of Bharata Muni quoted by Abhinavagupta. There he says 'ये नेपथ्य गृह द्वारे मया पूर्वं प्रकीर्ति ते' which signifies the existence of two doors but in verse Ni. 101, it is only one door. Abhinavagupta has tried to resolve this inconsistency in his annotation. He has interpreted the singular 'द्वारं' as 'जातावेकवचनम्' i.e. one type and has inferred that there should be two doors of exactly the same type. But the inconsistency is still not resolved. Bharata Muni in his expression 'द्वारं चैकं भवेतत्र' has not only used the singular 'द्वारं' but has also explicitly used the word 'एकं'. So perfect correspondence between Verse No. 101 of II Chapter and Verse No. 2 of Chapter 13 is not established even by interpreting the word 'द्वारं' as type oriented (जातिपरक). Then in order to bring out a consistency between the two verses, Abhinavagupta writes that here the word 'एकं' has been written to signify a group. The door

1. तत्र स्तम्भाः प्रदातव्यास्तज्ज्ञैर्मण्डपधारणे।
धारणीधारणास्ते च शालस्त्रीभिरलङ्कृताः।। —*Nāṭyaśāstra* 2-99.
2. नेपथ्यगृहकश्चैव ततः कार्यं प्रयत्नतः।
द्वारं चैकं भवेतत्र रंगपीठ — प्रवेशने।। —*Nāṭyaśāstra* 2-100.

group has been prescribed with the intention of laying down a system for the entry of the actors. The point has been further elaborated in 'कक्षाध्याय' of his work. It has also been discussed earlier that the singers and musicians are to be seated in between the two doors of the green-room.[1]

Bharata only prescribes the construction of two doors in the green-room without pointing out their exact position. Abhinavagupta has also maintained silence on this point. However Bharata Muni, while making the provision of two doors in the green-room does lay down that arrangement for seating the singers and musicians should be made in between these two doors. This gives a clue to the position of the doors. It appears that they are to be provided in the wall between the *Raṅgaśīrṣa* and the green-room at equidistant distance on either sides of the centre of the wall. It is a known fact that arrangement of music was made on the space between these two doors. In Chapter 34 also Bharata has provided for the seating arrangement of musicians on the *Raṅgaśīrṣa*.[2] There are some specific views for the entry and exit of the actors through these doors. Bharata has given the rules in Chapter 13 of his *Nāṭyaśāstra*.

After making a mention of the two doors of the green-room, Bharata proceeds on to discuss about the other doors and says that the 'जनप्रवेशनम्' should be made through the front door-another door should be provided infront of the stage.

Abhinavagupta, while clarifying the position of this third door interprets Bharata's 'जनप्रवेशम्' as 'entry of the actors' and says that there should be a third door in the green-room through which the actors with their wives and family may pass.[3] Then

---

1. ये नेपथ्यगृहद्वारे मया पूर्वं प्रकीर्तिते।
तयोभाण्डस्य विन्यासो मध्ये कार्यः प्रयोक्तृभिः।।—*Nāṭyaśāstra* 14-2. chow. Ed.
2. जनप्रवेशनं चान्यदाभिमुख्येन कारयेत्।
रङ्गस्याभिमुखं कार्यं द्वितीयं द्वारमेव तु।।—*Nāṭyaśāstra* 2-101. chow. Ed.
3. जनप्रवेशनं च तृतीयद्वारेण नेपथ्यगृहस्य। येन भार्यामादाय नटपरिवारः प्रविशति।
—*Abhinava-bhāratī* p. 197.

there is the mention of having one more door to the east direction These doors are supposed to be for the entry of the 'Janatā',[1]-its not very clear whether Janatā here means the audience or the set of actors. Abhinavagupta himself raises a question on this suggestion-from which position the eastern direction is to be determined for this other door. But further on Abhinavagupta himself comes forward with answer and says that the east and other directions should be determined according to 'कक्ष्याविभाग'[2] which we will discuss in the 13th chapter-'कक्ष्याध्याय'-the side ear-marked (reserve) for the placement of the musical instruments should be taken as the eastern direction in the theatrical context.[3]

Thus the theatre should have the above discussed four doors—

The above discussion reveals that the exact position of the two doors suggested by Bharata is not very clear. Abhinavagupta in his commentary, has made an attempt to define the exact position of the doors and he has been successful to a large extend in doing so. One thing is very clear both from Bharata and Abhinavagupta that there are to be two doors, one for the entry of the actors and the other for the audience.

Bharata writes in one of his verse-'जनप्रवेशनं चान्यदाभिमुख्येन कारेयत्'[4] this suggest that the audience should be made to enter by the front door. Abhinavagupta has interpreted the term 'जनप्रवेशनं च तृतीयद्धारेण नेपथ्यगृहस्य'[5] in his commentary as-'जनप्रवेशनं च तृतीयद्वारेण नेपथ्यगृहस्य', this means that entry of the actors should be arranged

---

1. अन्यत्तु द्वारमाभिमुख्येन पूर्वस्यां दिशि, कुर्यात्।
द्वारवृत्या सामाजिक जनप्रवेशार्थम्।

—*Abhinava-bhāratī* p. 197.

2. कक्ष्यापेक्षयैव पूर्वादिदिगित्युक्तम्। Ibid 197.
3. यतो मुखं भवेद्भाण्डद्वारं नेपथ्यकस्य तु।
सा मन्तव्या तु दिक् पूर्वा नाट्ययोगे विपश्चिता।

—*Nāṭyaśāstra* 13-11.B. H. U. P. Varanasi

4. *Nāṭyaśāstra* 2-101. chow. Edition.
5. *Abhinava-bhāratī* p. 197. B. H. U. P., Varanasi.

through the third door of the green-room. At the same time he also suggests that the actors along with their women and family should enter through that door.

Thus Abhinavagupta's commentary gives a hint that he has interpreted Bharata's 'जनप्रशेनं' as 'the entry of the actors and their families'. Bharata suggests that the third door of the green-room is for the entry of 'Janatā'. It is a well known fact that only the actors remaining inside the green-room and they alone can use this door. 'जनप्रवेशनं' can never be interpreted as entry of the audience because there is no question of the audience to pass through the green-room. Thus Abhinavagupta's interpretation that the third door is meant for the actors seems to be quite appropriate.

With regard to the fourth door, Bharata suggests that it should be opposite the stage.[1] Abhinavagupta writes in his commentary that another door should be constructed towards the east. This door is meant for the entry of the audience.[2] This statement of Abhinavagupta gives a hint that this fourth door through which the audience is supposed to pass should be the main door. This is what Bharata seems to mean when he says that the fourth door should be opposite to the stage. This establishes that the main door in the auditorium is to exist exactly opposite to the stage.

So the one view, according to the Abhinavagupta is that a theatre has four doors-two in between the green-room and the *Raṅgaśīrṣa*, third in the green-room and the fourth in the auditorium.

Abhinavagupta has cited another view according to which only three doors are to be provided in a theatre. Two of them are to be provided at the stage for the movement of the actors. The word 'च' suggests that one more door should be provided as a passage for the audience.[3] Thus the view about three-door

1. *Nāṭyaśāstra* 2-101. chow. Edition.
2. *Abhinava-bhāratī* p. 197. B. H. U. P. Varanasi.
3. चकारादन्य प्रवेशार्थम्। जन-प्रवेशनं द्वारम्। —*Abhinava-bhāratī* p. 197.

auditorium also appears to be quite consistents.

Upto this stage Abhinavagupta has given and discussed two views about the doors in a theatre According to one view there should be three doors while according to the other there should be four. Then Abhinavagupta makes a mention of still another view according to which six doors are to be provided in a theatre.

Commenting upon the view of the other critics, prescribing six doors in a theatre. Abhinavagupta says that besides the four doors provided for the purposes discussed above, two additional doors should be provided each on the two sides for the entry of light and the consequent convenience of a clear view of the stage. Thus a six doors theatre should be constructed.[1]

Abhinavagupta has not spelled out in his criticism the exact position of these two doors.

Achārya Viśveśwar writes in his work that light is particularly needed on the *Raṅgapīṭha*. Therefore these two doors should be provided on the two sides where *Mattavāraṇīs* are situated. These doors will serve a double purpose-they will provide light on the *Raṅgapīṭha* and will also provided passage to the *Mattavāranī*.[2]

On the basis of the above analysis, it can be safely said that these two doors should be in both the *Mattavāraṇīs*. Abhinavagupta has also clearly said that these two doors should be in the two sides. Abhinavagupta had also clearly said in the context of the *Mattavāraṇī* that they should be constructed on the two sides of the *Raṅgapīṭha*. By providing doors in the *Mattavāraṇī*, the purpose of bringing light to the *Raṅgapīṭha* is also adequately served.

Abhinavagupta has cited three views with relation to the

1. अन्ये तु आद्यद्वारद्वयमित्यादि येन हेतुनाऽन्य द्वारद्वयं पार्श्वस्थितं कुर्यादालोकसिद्ध्यर्थमिति षड्द्वारं नाट्यगृहमाचक्षते।
—*Ibid* p. 200. B. H. U. P. Varanasi.
2. Hindi —*Abhinava-bhāratī* p. 385. Delhi University Publication.

doors. Now the question to be examined is-which of the views runs inconsonance with Abhinavagupta and Bharata. The idea of six doors is confirmed by another verse of Bharata.[1] This establishes that Bharata is also of the view that a theatre should have six doors.[2] See Fig. 13.

After discussing the doors arrangement, Abhinavagupta further writes that whatever else remains to be said about *Raṅgapītha* and *Raṅgaśīrsa* has been depicted by Bharata with the term 'अष्टहस्तं'.

Bharata says that keeping in view the proportion of size, the *Raṅgapīṭha* should be constructed in a square shape measuring 8x8 *hasta*s. It should be plane-surfaced and should be equipped with an altar.[3]

The Mattavāraṇīs in a Caturasra Theatre

After the construction of the *Raṅgapīṭha*, Bharata proceeds on to describe the construction of the *Mattavāraṇī* and says that it should be constructed with four pillars on the two sides of altar and should have its measurement as indicated earlier.[4]

The above cited version of Bharata means that as the *Mattavāraṇī* is constructed 1/1/2 *hasta*s higher in ground level in a *vikṛṣṭa* theatre, likewise in *caturasra* theatre too it should be constructed 1/1/2 *hasta*s higher in ground level. Bharata has already elaborately discussed the entire process of construction of *Mattavāraṇī* in the context of *vikṛṣṭa* theatre and it should be applied as such in the case of the *caturasra* theatre also.

The Altar in a Caturasra Theatre

The above two versions of Bharata describes the

---

1. द्वाराणि षट् चैव भवन्ति चात्र रङ्गस्य दिग्भागविनिश्चितानि।
—*Nāṭyaśāstra* 13-66.

2. चास्य।

3. 'अष्टहस्तं तु कर्तव्यं रङ्गपीठं प्रमाणतः।
चतुरस्रं समतलं वेदिका समलङ्कृतम्।।' —*Nāṭyaśāstra* 2-102.

4. पूर्व-प्रमाण-निर्दिष्टा कर्तव्या मत्तवारणी।
चतुः स्तम्भसमायुक्ता वेदिकायास्तु पार्श्वतः। —*Ibid* 2-103.

construction of *Rangapīṭha* and *Mattavāraṇī*. Bharata has also used the word 'वेदिका'[1] (altar). In one description he says that the Raṅgapīṭa should be equipped with an altar.[2] In the other description he says that the *Mattavāraṇī*s should be constructed to the sides of the altar.[3] These descriptions indicate that the altar also occupies an important place in the context of the theatre.

Abhinavagupta and Bharata have also mentioned the *Vedikā* in the context of the *vikṛsta* theatre. According to them the altar is square-shaped and different types of figures are engraved there on.[4]

Now the question arises what this altar is, where and how it is to be constructed and what purpose it is going to serve? Bharata and Abhinavagupta both have preferred to maintain a conspicuous silence on these points.

Abhinavagupta in his commentary over the verses dealing with altar only writes 'वेदिके शोभायुक्ते कार्ये'[5] which means that the *vedikā*s should be beautifully made. But Abhinavagupta gives absolutely no indication as to exact position of the altars in the theatre.

In the first chapter Abhinavagupta interprets 'वेदिका'[6] as 'रङ्गवेदिका'[7]. But there he does not point out where it should be

---

1. *Nāṭyaśāstra* 2-102,103. chow. Edition.
2. 'चतुरस्रं समतलं वेदिकासमलङ्कृतम्।'
   Ibid 2-102.
3. चतुःस्तम्भसमायुक्ता वेदिकायास्तु पार्श्वतः।
   Ibid 2-103.
4. निर्यूहकुहरोपेतं नानाग्रथितवेदिकम्।
   Ibid 2-82.
   नानाकृतिभिर्ग्रथिता वेदिकाश्चतुरश्रिका यत्र।
   Abhinava-bhāratī p. 188. B. H. U. P. Varanasi.
5. वेदिके शोभायुक्ते कार्ये।
   Ibid. p. 200.
6. वेदिका —*Nāṭyaśāstra* 1-85. chow. Edition.
7. *Abhinava-bhāratī* p. 97. B. H. U. P. Varanasi.

constructed and whether the number of the altar will be one or two.

Bharata's statement however indicates that the altar certainly has a relationship with the *Raṅgapīṭha* and the *Mattavāraṇī*. Therefore it appears to be an appropriate conjecture that the altars should be constructed on the two sides of the *Raṅgapīṭha*. This upholds both the descriptions of Bharata-(I) The *Raṅgapīṭha* should be equipped with altar. This analysis makes it clear that there should be two altars. (II) that the *Mattavāraṇī* should be constructed to the side of altar.

Now the question is whether there is any authentic statement to establish the number of altars at two? Bharata and Abhinavagupta have given no indication about the number. There is however one clue available. Abhinavagupta writes in his commentary 'वेदिके शोभायुक्ते कार्ये'[1] 'वेदिके' being 'द्वि वचन' signifies 'two'. Had the number of altar been only one, there was no reason why Abhinavagupta should have used 'द्वि वचन वेदिके' So this द्विवचन is an ample proof to justify the inference that the number of altars is two and not one. There is another description to prove that the number of altars should be two. Bharata has explicitly stated that the *Mattavāraṇī* should be constructed to a side of the altar. Abhinavagupta has then explicitly propounded the view that in a *vikṛṣṭa* theatre a *Mattavāranī* should be constructed on each of the two sides of the *Raṅgapīṭha*. The number of *Mattavāraṇī*s being two, the number of *vedikā*s necessarily comes to be two since a *Mattavāraṇī* is supposed to stand on the side of an altar.

The above discussion makes it amply clear that there use to be *vedikās* on the two sides of the *Raṅgapīṭha* and two *Mattavāraṇī*s were constructed again on the sides of the *Vedikā*s. This position of the *Vedikā* has been presented in figures at a later stage in this work. See Fig. 13.

1. वेदिके शोभायुक्ते कार्ये —*Abhinava-bhāratī* p. 200. B. H. U. P.,Varanasi.

Raṅgaśīrṣa in Caturasra Theatre

Bharata has made a mention of two types of *Raṅgaśīrṣa*. According to Bharata one type *Raṅgaśīrsa* is to be constructed at a higher ground level (than the *Raṅgapīṭha*) and the other type at the same level.[1] After defining the two types of *Raṅgaśīrṣa*, Bharata further says that in a *vikṛṣṭa* theatre, the *Raṅgaśīrṣa* should be at a higher ground level and in a *caturasra* theatre it should have the same level.[2]

However Bharata does not indicate the place in relation to which the *Raṅgaśīrsa* is supposed to have higher or the same level.

Abhinavagupta explains in his commentary that in a *vikṛṣṭa* theatre the *Raṅgaśīrṣa* should have a higher ground level and in a *caturasra* theatre the same ground level as the *Raṅgapīṭha*.[3] Elaborating the point in this context Abhinavagupta further writes that in a *vikṛsta* theatre three additional pillars should be constructed.[4] This discussion makes a clear distinction between a *vikṛṣṭa* and a *caturasra* theatre.

The religious and suspicious ceremonies that are to be performed while constructing the *Raṅgaśīrṣa*. Bharata has already discussed in the context of the *vikṛṣṭa* theatre. They are to be applied as such in the case of a *caturasra* theatre also. Their narration again would be an unnecessary repetition.

After discussing the pillar arrangement, the door arrangement, construction of *Raṅgapīṭha*, *Mattavāraṇī*, *Vedikā* and *Raṅgaśīrṣa* etc., Bharata concludes that the *caturasra*

---

1. समुन्नतं समं चैव रङ्गशीर्षं तु कारयेत्।

—*Nāṭyaśāstra* 2-104. chow. Edition.

2 विकृष्टे तून्नतं कार्यं चतुरस्रे समं तथा। *Ibid* 2-104.

3. *Abhinava-bhāratī* p. 200. B. H. U. P. Varanasi.

4. एतच्चेह प्रसङ्गात्सूचयन् विकृष्टे तेनैव प्रकारेण स्तम्भत्रयमधिका कर्तव्या॥
Ibid. 200.

theatre is to be constructed on the lines of the process laid down above.[1] See Fig. 13.

Bharata makes no mention of construction of walls, wood-work and painting etc. in the case of the *caturasra* theatre because he has already discussed all these things in detail in the context of the *vikṛṣṭa* theatre. So they should be applied as such in the case of the *caturasra* theatre also.

1. एवमेतेन विधिना चतुरश्रं गृहं भवेत्।

—*Nāṭyaśāstra* 2-105. chow. Edition.

CHAPTER - 3

TRYASRA THEATRE

Having discussed in detail the process of construction of *Vikṛṣṭa* and *Caturasra* Theatre, Bharata proceeds on to discussed the process of the *Tryasra* Theatre.

With regard to the characteristic of a *Tryasra* theatre, Abhinavagupta points out hat they are to be understood through the application method i.e. the procedure of raising pillars and walls and of providing doors etc. in *vikṛṣṭa* and *caturasra* theatre should be followed as such in the case of *Tryasra* Theatre.[1] Before discussing the characteristic of a *Tryasra* Theatre, let us try to know what the word '*Tryasra*' means? Abhinavagupta traces the etymology of '*Tryasra*'. *Tryasra* is that which has three '*Asri*' i.e. three angles. So Abhinavagupta's analysis makes it clear that a *Tryasra* Theatre is to be triangular.[2]

Bharata also gives the triangular outline of a *Tryasra* theatre and says that the architects of the *Tryasra* theatre should build it in a triangular form.[3]

The outline of a *Tryasra* theatre given by Bharata and the etymology of the word *Tryasra* presented by Abhinavagupta make it certain that the *Tryasra* theatre is to be constructed in a triangular shape. The triangular shape does mean that it should be equilateral i.e. all its three sides should be equal. What the measurement of these three sides should be, Bharata gives no indication in his work.

He has laid down definite measurement for construction of

---

1. *Abhinava-bhāratī* p. 200. B. H. U. P. Varanasi.
2. त्र्यश्रमिति —त्रिकोणमिति लक्षणम्।

— *Ibid* p. 200.

3. त्र्यश्रं त्रिकोणं कर्तव्यं नाट्यवेश्म प्रयोक्तृभिः।

—*Nāṭyaśāstra* 2-107. B. H. U. P. Varanasi.

the different parts of the *vikṛṣṭa* and the *caturasra* theatre but he is fully silent about the measurement of *Tryasra* theatre

Abhinavagupta in his commentary, has dealt with the question of measurement of a *Tryasra* theatre and he clearly says that the *Tryasra* theatre has close links with the *vikrsta* and *caturasra* theatre and therefore this triangular theatre has the same measurement as the *vikrṣṭa* and the *caturasra* theatre.[1]

The triangular theatre on the lines of the vikṛṣṭa theatre

As Abhinavagupta says above the measurement of the triangular theatre should be set on the basis of that of the *vikṛsta* theatre.[2] Bharata prescribes the measurement of a vikrrṣṭa theatre as 64x32 which means that it is a rectangular theatre. But the *Tryasra* theatre is triangular and a supposed to have all its three sides equal. So on the basis of the measurement of *vikṛṣṭa* theatre every sides of the *Tryasra* theatre will measure 64 *hastas*. The *Tryasra* theatre constructed on the basis of the measurement of the *vikṛsta* theatre has been figuratively represented at a later stage in this work. See Figure 14-B.

The Triangular Theatre on the lines of the Caturasra Theatre

Abhinavagupta has recommended the dimension of the *Tryasra* theatre to be the same as of the *caturasra* theatre. According to Bharata, the dimension of *caturasra* theatre are 32x32.[3] Because the *caturasra* theatre is of square shape having all its sides equal. The *Tryasra* theatre is triangular and its three sides also are equal. So on the lines of the measurement of the *caturasra* theatre the *Tryasra* theatre will have its sides measuring 32 *hastas* each. We have figuratively represented the *Tryasra* theatre of 32 *hastas* later on in this work. See Figure 14-A.

---

1. उभयानुग्रहाच्च विकृष्टचतुरश्रमान द्वयमेव भवति।

—*Abhinava-bhāratī* p. 200. B. H. U. P. Varanasi

2. *Ibid.*

3. समन्ततश्च कर्तव्या हस्ता द्वात्रिंशदेव तु।

—*Nāṭyaśāstra* 2-91. B. H. U. P. Varanasi.

Thus on the basis of the measurement recommended by Abhinavagupta also, the *Tryasra* theatre are of two kinds.

Triangular Raṅgapīṭha in the centre

After lying down that the *Tryasra* theatre is to be triangular, Bharata further says that it should also have a triangular *Raṅgapīṭha* in the centre.[1]

Taking hint from this statement of Bharata about the construction of triangular *Raṅgapīṭha* in the centre, Abhinavagupta says in this context that besides the *Raṅgapītha*, the *Raṅgaśīrsa* and the green-room also should be constructed in the triangular shape.[2]

The above cited versions of Bharata and Abhinavagupta make it amply clear that in a *Tryasra* theatre a triangular *Raṅgapītha* is to be in the centre. Abhinavagupta goes a step further to say that the *Rangaśīrṣa* and the Green-room also are to be of the triangular shape. This suggestion does not seem to be proper. We already know with Bharata and Abhinavagupta's statements in the context of *vikṛṣṭa* and *caturasra* theatre that the *Raṅgaśīrṣa* is to be situated behind the *Raṅgapīṭha* and the Green-room behind the *Raṅgaśīrṣa*. It is certainly possible to construct a triangular Raṅgpīṭha in the centre of a triangular theatre as Abhinavagupta suggests, but it is impossible to construct the *Raṅgaśīrṣa* and the Green-room also in the triangular shape. Neither Bharata nor Abhinavagupta has given any hint about the measurements of the *Raṅgapīṭha*, *Raṅgaśīrṣa* and the Green-room. So the exact location of all these three has remained a puzzle. The modern scholars have dealt with this issue and have tried to locate the *Rangapīṭha*, *Rangaśīrṣa* and the Green-room inside the *Tryasra* theatre according to their own view points. We will discuss their versions later.

Bharata and Abhinavagupta are again silent about the

1. मध्ये त्रिकोणमेवास्य रङ्गपीठं तु कारयेत्।
—*Nāṭyaśāstra* 2-107. B. H. U. P. Varanasi.

2. मध्ये च त्रिकोणमेव रङ्गपीठम्। तथैव रङ्गशिरः। नेपथ्यगृहं च।
—*Abhinava-bhāratī* p. 200. B. H. U. P. Varanasi.

Mattavāraṇī in a *Tryasra* theatre. Bharata has stated only about *Rangapīṭha* and has made no mention of *Rangaśīrsa*, Green-room and *Mattavāraṇī*. Abhinavagupta has written about the *Raṅgaśīrṣa* and the Green-room but he has not given any hint about their exact location. So nothing can be reliably said about the *Mattavāraṇī* in a *Tryasra* theatre and it is completely unknown. Whether *Mattavāraṇī* was at all constructed in a *Tryasra* theatre and if it all was constructed, what its measurement was? So this is also a problem to be resolved, unfortunately the modern scholars also have not touched this issue. However, one scholar Dr. C.B. Gupta has made a mention of *Mattavāraṇī* in a *Tryasra* theatre and has also given its measurements.[1] We will discuss his views later on. See Fig. 6.

Doors in a Tryasra Theatre

A. According to Bharata— After discussing the construction of the *Raṅgapītha* in a *Tryasra* theatre Bharata takes up the door arrangement and says that the door of the *Tryasra* theatre should be constructed in the same corner. Before taking up the door arrangement Bharata has already written that a triangular *Raṅgapīṭha* should be constructed in the centre of the theatre. Now he says that a door should be provided in the same corner[2] which means that it is to be in the central corner. Bharata further says that another door should be provided behind the *Raṅgapīṭha*.[3] This version of Bharata makes the position of the second door perfectly clear but there remains a confusion about the position of the first door. Bharata is also silent about the purpose that these two doors are supposed to serve.

B. According to Abhinavagupta— Abhinavagupta in his annotation clarifies the position of the doors in a *Tryasra* theatre, and writes 'तेनैव कोणेनेति', this means 'वारुणीगतेन' i.e. in the

1. Dr. C. B. Gupta— *The Indian Theatre* p. 34.
2. द्वारं तेनैव कोणेन कर्तव्यं तस्य वेश्मनः।
—*Nāṭyaśāstra* 2-108. B. H. U. P. Varanasi.
3. द्वितीयं चैव कर्तव्यं रङ्गपीठस्य पृष्ठतः। —Ibid2-108. B. H. U. P. Varanasi.

western direction.[1] Abhinavagupta makes Bharata's expression 'the same corner' more clear and recommends that one door should be provided in the western direction. We know that the Green-room is located in the west and thus it is clear that one door is to be provided in the Green-room. Abhinavagupta also tries to explain the purpose of this door and says 'द्वारं जनप्रवेशनं'.[2]

This means that the door is meant for the entry of the audience. On the one hand Abhinavagupta says that the door is to exist in the west i.e. in the Green-room and on the other hand he says that is for the entry of the audience. These two statements seem to be inconsistent with each other, because the audience is not supposed to pass through the Green-room. It is the main door through which the audience should be made to pass. The inconsistency in Abhinavagupta's statements can be resolved only if we interpret his expression 'जनप्रवेशनं' as 'entry of the actors and their families and not the entry of the audience'. In the context of the *caturasra* theatre also 'जनप्रवेशनं' has been interpreted as entry of the actors etc.[3] Thus it is clear that the door in the Green-room is meant for the passage of the actors and their families.

Abhinavagupta explains the position of the second door also and says that two doors should be provided in the same corner.[3] Here Abhinavagupta uses द्विवचन noun 'द्वारे'[4] which means two doors. This version of Abhinavagupta may have two interpretations. The one possible interpretation is that in the term 'द्वारे'. Abhinavagupta includes the first door and the other door provided in the *Raṅgaśīrṣa* behind the *Rangapīṭha*. The other possibility is that Abhinavagupta means to recommend two

1. तेनैव कोणेनेति। वारुणीगतेन।

—*Abhinava-bhāratī* p. 200. B. H. U. P. Varanasi.

2. द्वारं जनप्रवेशनम्।

—*Ibid* p. 201.

3. जनप्रवेशनं च तृतीयद्धारेण नेपथ्यगृहस्य। येन भार्यामादाय नटपरिवारः प्रविशति।

— *Ibid* p 197.

3. येन तस्मिन्नेव कोणे द्वारे कर्तव्ये। — *Ibid* p. 201.

4. *Ibid.*

doors in the *Rangaśīrṣa* itself. This seems to be more reliable interpretation because in the context of the *caturasra* theatre also, Abhinavagupta stands to provide two doors in the *Raṅgaśīrṣa* for the movement of the actors from the Green-room.[1] Therefore here also the likelihood is that Abhinavagupta means to provide two doors in the *Rangaśīrsa*. From this point of view of Abhinavagupta, a *Tryasra* theatre is supposed to have three doors. See Fig. 14.

In the context of the doors Dr. Subba Rao has stressed the view of Bharata and has accepted the theory of only two doors, one in the central corner of the Green-room and other in the *Raṅgaśīrṣa*.[2] His figure also indicates that he is in favour of two doors on the lines of Bharata. See Figure 9.

Again in the context of the doors, another scholar Dr. C.B. Gupta also recommends in his work, only two doors in a *Tryasra* theatre. one behind the *Raṅgapīṭha* and the other in a corner for the entry of the audience.[3] But in the figure of a *Tryasra* theatre given by him in his work, six doors have been shown, three in between the Green-room and the *Raṅgaśīrṣa*, two in the *Mattavāranī* and one main door in the Auditorium for the entry of the audience.[4] See Figure 6.

Another scholar Dr. Mankad has also given the figure of a *Tryasra* theatre in his work. There he shows only one door, the main door of the Auditorium through which the audience is supposed to pass.[5] See Fig. 3.

In the middest of these controversial views of different scholars, the most reliable view seems to be of Abhinavagupta

1. तेन द्वारद्वयमेव रङ्गशिरसि नेपथ्यगतपात्रप्रवेशाय कर्तव्यम्।
   —*Abhinava-bhāratī* p. 197. B. H. U. P. Varanasi.
2. Dr. Subba Rao— A critical survey of the Ancient Indian Theatre in Accordance with the Second chapter of the Bharata —*Nāṭyaśāstra* p. 453.
3. Dr. C. B. Gupta— *The Indian Theatre* p. 52.
4. Ibid. p. 52
5. D. R. Mankad— *Ancient Indian Theatre* p. 12.

who propounds the theory of three doors.

The Wall and the Pillar Arrangement

After discussing the door arrangement Bharata takes up the wall and pillar arrangement and says that whatever has been laid down in this context in the case of a *caturasra* theatre should be applied as such by the architects in a *Tryasra* theatre also.[1] The skilled workers should thus build the theatre according to the procedure mentioned earlier.[2]

So Bharata's statement makes it clear that after discussing the wall and pillar arrangement in detail in the case of a *Caturasra* theatre, he considered it unnecessary and useless to repeat it again.

The Triangular theatre and the Auditorium

Bharata and Abhinavagupta both have left untouched the point as to what type of Auditorium should be constructed in a *Tryasra* theatre and what its measurement should be? Both of them have clearly pointed out the measurement of the Auditorium in a *Caturasra* and *Vikṛṣṭa* theatre. But they are completely silent about the Auditorium in a *Tryasra* theatre.

Among the modern scholars Dr. P.K. Acharya has expressed his view about the Auditorium that it should be triangular.[3] A figure of the Auditorium as suggested by Dr. Achārya is shown in a figure appended in his work.

Orchestra in a Tryasra *Theatre*

Bharata and Abhinavagupta have also not indicated the seating arrangement in a *Tryasra* theatre for the singers and musicians. Abhinavagupta has stated in the context of *Vikṛṣṭa* theatre that two doors should be provided in between the *Raṅgaśīrṣa* and the Green-room and the musicians should be

---

1. विधिर्यश्चतुरस्रस्य भित्तिस्तम्भसमाश्रयः।
   स तु सर्वः प्रयोक्तव्यस्त्र्यश्रस्यापि प्रयोक्तृभिः॥ —*Nāṭyaśāstra* 2-109.
2. एवमेतेन विधिना कार्या नाट्यगृहा बुधैः। —*Nāṭyaśāstra* 2-110.
3. D. R. Mankad— *Ancient Indian Theatre* p. 25.

seated in the space between the two doors.[1]

So it can be inferred to an extent that Abhinavagupta has recommended the provision of two doors behind the *Raṅgapītha* (in between the *Rangaśīrsa* and the Green-room) keeping in mind the place of musicians and singers in the *Tryasra* theatre also. Nothing can be said as to the extent of authenticity of this inference because no pointed reference from Bharata or Abhinavagupta is available in this regard.

We have covered upto this stage the construction of a *Tryasra* theatre on the lines of prescribed by Bharata and Abhinavagupta. Now here onward we will discuss the views of the modern scholars about the *Tryasra* theatre.

Among the modern scholars Dr. Subba Rao has incorporated in his article a figure of the *Tryasra* theatre according to which he suggests the measurement of the *Tryasra* theatre as 32 *hasta*s. This measurement has been divided in three parts-16 *hasta*s for the Auditorium, 8 *hasta*s for the *Raṅgaśīrṣa* and 8 *hasta*s for the Green-room. Prof. Subba Rao has not shown the *Raṅgaśīrṣa* and *Raṅgapīṭha* separately because he takes them as one. He has bisected the top corner by drawing a central line through the theatre right up to the Green-room. The *Raṅgaśīrṣa* has been curved out in the centre. This sketch given by Prof. Subba Rao indicates that he agrees with Abhinavagupta's view that the *Raṅgapīṭha*, the *Raṅgaśīrṣa* and the Green-room should be constructed in the triangular shape.[2] Had he differed with Abhinavagupta, he would have certainly noted in his article that Abhinavagupta's view advocating triangular shape for the *Raṅgaśīrṣa* and the Green-room is not appropriate, as he has done here and there whenever he differs from Abhinavagupta's views. Thus the views of Subba Rao indicate that the *Raṅgapīṭ ha* and Green-room should also have triangular shape. The pillar arrangement given by Dr. Rao is shown in a figure appended to

1. *Abhinava-bhāratī* p. 186. B. H. U. P. Varanasi.

2. Prof. D. Subba-Rao—A Critical Survey of te Ancient Indian Theatre in accordance with the Second Chapter of The Bharata *Nāṭyaśāstra* p. 453.

this work. See Figure 9.

In the figure of a *Tryasra* theatre presented by Dr. Mankad, the *Raṅgapīṭha* and the Green-room have been shown having triangular shape but not the *Raṅgaśīrṣa.*[1]

Achārya Viśweshar has given in his work the figure of a *Tryasra* theatre as represented by Manmohan Ghosa and there he has reproduced the position of the theatre he has shown only the Green-room in the triangular shape.[2] So according to his views also the *Rangaśīrṣa* and the *Raṅgapīṭha* are two have not triangular shapes.

Achārya Viśweshwar has specifically written in his work that *Raṅgapīṭha*, *Raṅgaśīrṣa* and the Green-room-all three together can not be constructed in a triangular shape. In addition he has said that the *Tryasra* theatre may have two more positions which he has represented through figures. In them *Raṅgapīṭha*, the *Raṅgaśīrṣa* and the Green-room-all the three have triangular shape. He also writes that quite possible, either of these positions may correspond to the views of Abhinavagupta.[3]

Description of a *Tryasra* theatre given by Dr. C.B. Gupta in his book is as follows: "The *Tryasra* theatre is in the form of an equilateral triangle. It is divided into eight parts on each side and from each dividing point lines are drawn parallel to those on the side of the equilateral triangle. Thus 64 triangles are formed. In four triangles in the middle the *Raṅgapīṭha* is constructed. Behind the *Raṅgapīṭha* is placed the *Raṅgaśīrṣa* in five triangles (or 13 triangles in the absence of walls) and the *Nepathyagṛha* in 15 triangles. Each of the *Mattavāraṇīs* is constructed in eight triangles. The remaining triangles are reserved for the audience. This is illustrated in the diagram of the *Tryasra* type. But no

1. D. R. Mankad– *Ancient Indian Theatre* p. 12.
2. आचार्य विश्वेश्वर – हिन्दी अभिनवभारती p. 293. Delhi University, Delhi.
3. *Ibid.* p. 287-288

exact measurement of this type of theatre is available in the *Nāṭya-Śāstra* or *Abhinava-bhāratī*."[1]

On the basis of the discussions given by Bharata and Abhinavagupta and the modern scholars, it seems appropriate to assert that if a triangular *Rangapīṭha* is constructed in the centre of the *Tryasra* theatre, it would not be possible to construct thereafter the *Raṅgaśīrṣa* and the Green-room in the triangular shape. But if central line is drawn right up to the Green-room as suggested by Prof. Subba Rao and other scholars and then the space is divided for the *Raṅgapīṭha* and the *Raṅgaśīrṣa*, all the three can have triangular shape.

1. Dr. C. B. Gupta– *The Indian Theatre* –P.No. 34.

CHAPTER - 4

MAIN PARTS OF INDIAN THEATRE

Kakṣyāvibhāga

In chapter 14 of the *Nāṭyaśāstra* it has been pointed out how scenes should be presented on the stage. Various scenes are required to be arranged on the stage according to the plot. Bharata Muni has suggested several useful devices for presentation of scene on the stage so that the whole perspective may be appropriate and natural. Division of the stage is also one of such devices. This scheme of division of the stage is based on imagination as it means that the different divisions indicate different places and countries on the stage as the plot requires.

Thus the different portions on the stage are created in a way that when an actor moves from one portion to the other, it represents his movement from one place or country to the other. Bharata has clearly mentioned in a verse that movements within the circumference of the stage indicate its different portions. When an actor has to represent his movement to another place he should do so either by taking a turn or moving to another portion under the scheme of the division of the stage.[1] Bharata takes into consideration three portion-Interior, exterior and central.[2] The distance from one portion to the other is represented to the other by the manner of movement of the actors. If a distant place is to be represented, the actor should move or a long duration and for a short distance he should move for a short duration. Out of these the portion adjacent to the green-room is the 'interior'. The portion adjacent to the *Raṅgapīṭha* is the 'exterior' and the portion in between these

---

1. कक्षाविभागो निर्देश्यो रङ्गपीठ परिकृमात्।
परिक्रमेण रङ्गस्य ह्यन्या कक्ष्या भवेदिह॥

—*Nāṭyaśāstra* 14-3, Chaukhambha Prakashan.

2. *Nāṭyaśāstra* 14-8.

two is the central division. These divisions exist on both sides of the stage and served as wings from outside, they were used for side movement and also for setting the different scene. Pointing out the utility of the stage divisions, Bharata says that within its circumference all such provinces, cities, forests, mountains etc. are included as need be shown in the scene.[1] According the scene of stage-divisions, the actors entering the stage, first are called 'आभ्यान्तर' and those entering subsequently are called 'बाह्य'.[2]

After entry of the actors on the stage, the other divisions are indicated by one or many rounds of the actors as per the needs.[3] Besides, Bharata has also pointed out the arrangement of movements of actors in these different portions of the stage. He has also pointed out that the places and regions of human and divine characters are also shown in this scheme of stage-divisions.

Dr. Mankad and Dr. C.B. Gupta have propounded a theory in their books that the *Mattavāraṇīs* were used for dividing the stage. On the basis of the above discussion it seems to be justifiable conclusion that the division of the stage was imaginary and according to the requirements of the plot the different portions should have been used for representing different scene on the stage and this was called '*Kakṣyā-vibhāga*' (divisions of the stage).

Some Modern Scholars write on Raṅgaśīrṣa *and Raṅgapīṭha*

We have already discussed the position of the *Raṅgapīṭha* and the *Raṅgaśīrṣa* on the basis of the views of Bharata and Abhinavagupta. But the views of Dr. Subba Rao and Dr. Ghosa among the modern critics are different from those of Bharata and Abhinavagupta about *Raṅgaśīrṣa* and *Raṅgapīṭha*.

---

1. *Nāṭyaśāstra* 14-4,5,6 chow. Publication.
2. पूर्वं प्रविष्टा ये रङ्गं ज्ञेयास्तेभ्यन्तरा बुधैः।
   पश्चात्प्रविष्टा विज्ञेया कक्ष्या--भागे तु बाह्यतः।। *Ibid* 14-9.
3. तयोश्चापि प्रविशतोः कक्षामन्यां विनिर्दिशेत्।
   परिक्रमेण रङ्गस्य त्वन्या कक्ष्या विधीयते।। —*Nāṭyaśāstra* 14-15.

Dr. Manmohan Ghosa has in his edition of *Nāṭyaśāstra* and his article both, emphasized that the *Raṅgapīṭha* and the *Raṅgaśīrsa* were not two separate portions in the theatre, rather they are synonymous and stand for the same place because they have not been mentioned as two separate places in the original text of the *Nāṭyaśāstra*. To substantiate this view, Achārya Viśweshwar has produced the arguments of Dr. Ghosa.[1]

1. In the first chapter of *Nāṭyaśāstra*, it is mentioned that Brahma guarded over the different portions of the theatre. The arrangement discussed there contains a reference to *Raṅgapīṭha* at least twice but there is no mention of the *Raṅgapītha*.
2. In the second chapter, there are two verses pointing out the different portions of the theatre and referring to the *Raṅgaśīrṣa*, but making no mention of the *Raṅgapīṭha*. This gives an idea that the portion referred to as *Raṅgapīṭ ha* in the Ist chapter is the same as that referred to as *Raṅgaśīrṣa* in the second chapter.
3. In verses No. 72, 73 and 75 in the second chapter again make a mention of only the *Raṅgaśīrṣa* and not of the *Raṅgapīṭha*. This term *Raṅgaśīrṣa* has occured in the context of the *vikṛṣṭa maṇḍapa*. Besides 'रंग पीठं प्रशस्यते' in place of 'रंगशीर्ष प्रशस्यते' is the interpolation found in certain editions. This can lead to the conclusion that during the ancient period the readers of the *Nāṭyaśāstra* considered *Raṅgapīṭha* and *Raṅgaśīrṣa* as synonymous.
4. In the context of the construction of the *Tryasra* theatre again only *Raṅgapīṭha* has been mentioned and there is no mention of *Raṅgaśīrṣa*.
5. In the context of the construction of the catursra theatre the term *Raṅgapīṭha* has been specifically referred to four times while the term *Raṅgaśīrṣa* occurs only once that one mention of *Raṅgapīṭha* is also replaced as *Raṅgaśīrṣa* in

1. आचार्य विश्वेश्वर — हिन्दी अभिनवभारती पृ० २९०-२९१.

some editions. This also proves that *Raṅgapītha* and the *Rangaśīrṣa* represent the same place. So Dr. Ghosa draws the conclusion that the *Rangapītha* and *Raṅgaśīrṣa* are not two separate portions, rather they are two different names of the same place.

The View of Dr. Subba Rao

Dr. Subba Rao also does not take *Raṅgapīṭha* and *Raṅgaśīrs a* for separate portions. Accordıng to him 'पीठ' is the base of Ranga and 'शीर्ष' ıs the top or upper surface of the Raṅga-Ranga being the stage [1]

In his article Dr. Mankad has commented upon the views of Dr. Ghosa and Dr. Rao both.[2] Taking support of some other original verses he has tried to establish that the position of *Raṅgapīṭha* and *Raṅgaśīrṣa* being separate is acceptable both to Bharata and Abhinavagupta. He has quoted a verse from chapter second, which has the meaning that in a *vikṛṣṭa* theatre the *Raṅgaśīrṣa* should have a higher level while in a catursra theatre it should have the same level.[3] Now the question is higher than or some to which level? The only answer to this question is *Raṅgapīṭha*.[4] Abhinavagupta has also hinted out this poınt in his criticism.[5] Then Dr. Mankad has quoted another verse to prove to separate entities of *Raṅgaśīrṣa* and *Rangapīṭha*.[6] In this verse specific and separate mention has been made both of *Raṅgaśīrṣa* and *Raṅgapīṭha*.[7] On this basis Dr. Mankad has repudiated the theory of Dr. Ghosa and Dr. Rao on the support of Abhinava-

---

1. Dr. Subba Rao— A Critical Survey of the Ancient Indian theatre in accordance wıth the second chapter of the Bharata *Nāṭyaśāstra*.
2. Dr. D. R Mankad— *Ancient Indian Theatre* p. 42-43.
3. समुन्नतं समं चैव रङ्गशीर्षं तु कारयेत्।

   —*Nāṭyaśāstra* 2-104.
4. Dr. D. R. Mankad— *Ancıent Indian Theatre*. p. 43.
5. समुन्नतमिति रंगपीठापेक्षया।

   —*Abhinava-bhāratī* p. 200.
6. *Nāṭyaśāstra*2-71.
7. D. R. Mankad— *Ancient Indian Theatre* p. 43.

bharati and quoting some portions there from he has established the separate existence of *Raṅgapīṭha* and *Raṅgaśīrṣa*.

Comments of Prof. Raghavan on the views of Dr. Ghosa

In his article Dr. Raghavan also has given his comments on the views of Dr. Ghosa.[1] There he has tried to establish separate existence of *Raṅgaśīrṣa* and *Raṅgapīṭha* mainly on the basis of different quotation from Abhinava-bharati. According to Abhinava-bharati, as he puts it, there is specific mention of separate position of *Raṅgapīṭha* and *Raṅgaśīrṣa* and Dr. Raghavan has also quoted the relevant portions to support his point of view.[2]

Thus Dr. Ghosa and Rao have propounded the theory of *Raṅgapīṭha* and *Rangaśīrṣa* being one and the same. While Dr. Mankad and Dr. Raghavan have repudiated this theory. Achārya Viśveshwar, Dr. C.B. Gupta and some other scholars too take *Raṅgaśīrṣa* and *Raṅgapītha* as two different portions of the theatre.

According to the above discussion a group of scholars consider *Raṅgapītha* and *Raṅgaśīrṣa* as separate while another group consider it as one. On the basis of analysis presented by Dr. Mankad, Dr. Raghavan and others and also on the basis of the position of Ranngpīṭha and *Raṅgaśīrṣa* prescribed by Bharata and Abhinavagupta which we have already discussed in the last chapter. It seems justified to conclude that the *Raṅgapīṭ ha* and the *Raṅgaśīrṣa* are two separate portions of the theatre. This separate position of *Raṅgapīṭha* and *Raṅgaśīrṣa* is also acceptable to Abhinavagupta and Bharata as is evident from their discussions. The *Raṅgapīṭha* is the main and the front portion of the stage meant for the actors to play their roles and the *Raṅgaśīrṣa* is the back portion of the stage behind the *Raṅgapīṭha* meant for the singers and musicians to sit and relax. Thus is clear that both have separate uses.

---

1 आचार्य विश्वेश्वर — हिन्दी अभिनवभारती पृ० २९५.

2. *Ibid* p. 295.

Dr. Mankad has in his article also established that there is some dissimilarity between the figures given by Dr. Ghosa and Dr. Rao.[1] In the figure of the theatre presented by Dr. Ghosa, 3/4 portion is shown as the auditorium and the remaining 1/4 is allotted to the stage and the green-room. See Fig. 11. Dr. Mankad has expressed dissent on this plan of Dr. Ghosa. He writes that though this plan may be appropriate from the stand point of distribution of space and also from architectural point of view but from practical point of view, half of the stage of the theatre should be given to the auditorium and the other half to the stage and green-room etc.[2]

Bharata and Abhinavagupta also have pointed out that the total space of 64x32 *hastas* should be equally divided in two parts and the rear portion should again be sub-divided into two. The green-room should be provided in the western portion and the *Raṅgaśīrṣa* in the adjoining half portion. Similarly, giving the dimensions of every portion, Abhinavagupta has also clearly established that half of the space should be utilized for the auditorium and the other half for *Raṅgapīṭha*, *Raṅgaśīrṣa* and green-room. Therefore Dr. Manmohan Ghosa's division of 3/4 portion for the auditorium and 1/4 for the stage does not appear to be appropriate since this theory is not acceptable to Bharata and Abhinavagupta also.

The only dissimilarity to be found in the figure of the theatre presented by Dr. Rao in his article is that he has shown the entire portion of 32x16 *hastas* as *Raṅgaśīrṣa*. He has also divided the entire space of the theatre into three portions-half for the auditorium and the other half sub-divided into two for the green-room and the *Raṅgaśīrṣa*. See Fig. 8.

Mattavāraṇī

Although we have elaborately discussed the position of *Mattavāraṇī* according to the views of Abhinavagupta and Bharata, yet numerous questions do rise about the word

1. D. R. Mankad– *Ancient Indian Theatre* p. 44.
2. *Ibid*. p. 45.

Mattavāraṇī-what does this word mean, what is the size of *Mattavāraṇī*, where is its location and what its number? Several modern scholars have given a thought to these questions and have tried to trace authentic answers. However it can not be said to what extend there conclusions are reliable.

Meaning of the word Mattavāraṇī

In the original '*Nāṭyaśāstra*' and also in its commentary 'Abhinava-bhāratī', every where the word is used as *Mattavāranī*. Away from these works no where is the word *Mattavāraṇī* available in dictionaries or literature. Of course, we do find the word '*Mattavāraṇa*' (मत्तवारण). In the 'बृहत्कोश' entitled 'शब्द-कल्पद्रुम', there is a reference 'मत्त्वारयतीति मत्तवारण:' Etymologically the word 'मत्तवारण' has been interpreted as 'प्रसादवीथीना वरण्ड:'.[1]

V.S. Apte, in his dictionary, translates '*Mattavāraṇa*' as 'Veranda'.[2] In 'वासवदत्त' of the great poet 'सुबन्धु' the word 'मत्तवारण' has again been used in the expression 'मत्तवारण्योववण्डकेण'. In the 'समरांगणसूत्रधार' also we have the word 'मत्तवारण:'[3] and again the word is used as such in 'Mahābhārata'[4], but there 'मत्तवारण' does not for Veranda. Dr. A.B. Keith has used the word Veranda for *Mattavāraṇī* while making a mention of the theatre in his book.[5] But Abhinavagupta and Bharata have produced no Etymology of *Mattavāraṇī* nor have they given any hint about its meaning. So it is difficult to say what they meant by this word.

In the light of the above discussion Veranda seems to be giving the correct meaning of the word *Mattavāraṇī.* The description of *Mattavāraṇī* given by Abhinavagupta also seems to give its meaning as Veranda.

---

1. आचार्य विश्वेश्वर — हिन्दी अभिनवभारती p. 313.
2. Vaman Shivram Apte— *The Student's Sanskrit-English-Dictionary* p. 419.
3. समराङ्गणसूत्रधार—राजगृह अध्याय 30/9
4. महाभारत-द्रोणपर्व 111/27।
5. A. B. Keith— *The Sanskrit Drama* p. 359.

The views of Prof. Subba Rao on Mattavāraṇī

The description of *Mattavāraṇī* given by Prof. Rao in his article is absolutely his original approach. Prof. Rao has interpreted *Mattavāraṇī* with the expression 'मत्ताना वारणानां श्रेणि मत्तवारणी'.[1]

According to him the front wall of the *Raṅgapīṭha* raised to the side of the '1' *hasta*s higher level should have figures of intoxicated elephants. This row of intoxicated elephants cut in the plaster, is *Mattavāraṇī*. This is what Prof. Rao means.

In support of his view, he argues that the correct reading of the term 'चतुस्तम्भसमायुक्ता' in Bharata's verse should be 'चतुस्तम्भ-समायुक्ता' i.e. 'भ' is to be replaced by 'ब'. The word 'स्तम्ब' means the pillar for the purpose tiding the elephants. He also interprets 'पार्श्व' not as 'side' but as 'front'. So according to him a row of intoxicated elephants along with four 'स्तम्ब' will be engraved in plaster only in one part of the *Raṅgapīṭha* namely the front wall and this carries the name of *Mattavāraṇī*.[2] This is entirely a new interpretation of Prof. S. Rao and on the basis of this he has also given a picture of *Mattavāraṇī*. See fig. 10.

The Views of Prof. Bhanu on Mattavāraṇī

Āchārya Viśveśvara has cited the views of Prof. Bhanu. According to Prof. Bhanu, *Mattavāraṇī* is that which 'obstructs the excite'.[3] He says that some times on witnessing an excessively sentimental scene in the theatre, some people among the audience get over-excited and they attempted to get closer to the actors in a stage of grate excitement. If such people get an access to the stage, the staging of the play will have to be terminated there and then. Therefore it is necessary to provide a low wall or enclosure so as to prevent access of such excited people to the stage. Because of this barrier, the impatient and

1. Dr. Subba Rao– A critical survey of the Ancient Indian Theatre in accordance with the second chapter of the *Bharata Nāṭyaśāstra*. p. 448.
2. *Ibid.*
3. आचार्य विश्वेश्वर – हिन्दी अभिनवभारती p. 317.

excited people are prevented and thus that barrier is called *Mattavāraṇī*.

Dr. Manmohan Ghosa has also given a hint of *Mattavāraṇī* in a footnote in his book.[1] He has interpreted the word *Mattavāraṇī* on the basis of dictionaries and other books. He says that the word 'मत्तवारण' means 'A turret or small room on the top of a large building', 'a veranda', 'a pavilion'.[2] Side by side he has also hinted that it is not very clear what Abhinavagupta meant by *Mattavāraṇī*. Dr. Ghosa has specified about *Mattavāraṇī* that according to Abhinavagupta it can be taken to be a side-room.

So Dr. Ghosa's version also makes it clear that the *Mattavāraṇī* was either a side room or a veranda. Ācārya Viśveśvara has produced some pictures of *Mattavāraṇī* prepared by Dr. Manmohan Ghosa. A look at them indicates that the *Mattavāraṇī* was situated inside the stage (*Raṅgamaṇḍapa*) and not outside it. We are producing in this work the figure of *Mattavāraṇī* showing therein its position on the lines of Dr. Ghosa.[3] See Fig. 11.

Dr. Mankad writes in his book about *Mattavāraṇī* that two *Mattavāraṇī*'s measuring 8x8 *hastas* should be constructed on both the sides of the *Raṅgapīṭha*. Dr. Mankad has only supported the views of Abhinavagupta about *Mattavāraṇī*.[4] Commenting on Prof. Subba Rao's interpretation of *Mattavāraṇī*. Dr. Mankad writes that the etymology of *Mattavāraṇī* given by Prof. Rao (मत्त = with rut and वारण = elephant) seems to be quite reasonable. But his interpretation is liable to two objectives-one the use of the term 'चतुस्तम्भसमायुक्ता' and the other, the use of the term 'पार्श्वः', arguing on this point Dr. Mankad writes that four posts are superfluous in the case of a carved row of elephants. On the other hand the word 'पार्श्व' means 'side' and 'not front' as Prof. Rao interprets. After the

1. Dr. Manmohan Ghosa– *Nāṭyaśāstra* p. 27.
2. *Ibid* p. 27.
3. आचार्य विश्वेश्वर – हिन्दी अभिनवभारती p. 321.
4. D. R. Mankad– *Ancient Indian Theatre* p. 16.

above mentioned criticism he has specifically noted that he agrees with the views of Abhinavagupta.[1]

With regard to use of *Mattavāraṇī* Dr. Mankad categorically writes, 'Exact use of the *Mattavāraṇī* is not known'.[2] He writes that *Mattavāraṇī* was a special portion of the *Raṅgapīṭha* specifying the use of *Mattavāraṇī*, Dr. Mankad writes that it was used as '*Kakṣyā*s'. He takes the position of *Mattavāranī* inside the *Raṅgamaṇḍapa*.[3] See Fig. 1, 2.

Ācārya Viśveśvara has interpreted this word as a Veranda and he has also written that the situation of veranda is always adjacent to the main building but outside it. Therefore the provision of two *Mattavāraṇī*s each on both the sides of *Raṅgapīṭha* means that the *Mattavāraṇī* will be adjacent to, but outside of the *Raṅgapītha*.

Use of the Mattavāraṇī

Only a few scholars have thrown light on the purpose behind the construction of the *Mattavāraṇī*. According to Prof. Bhanu it was meant for preventing access of excited people to the stage. Although his view is also logical but it does not correspond to the views of Abhinavagupta because any barrier in front of the audience will obstruct their views to the stage and they will feel inconvenience.

Dr. Mankad writes and also Dr. C.B. Gupta very specifically says that the *Mattavāraṇī*s were used as '*Kakṣyās*'.

Dr. A.B. Keith throws light on the location of *Mattavāraṇī* in the theatre and writes that it appears that the *Mattavāraṇī* was used by the spectators also.[4]

Abhinavagupta hints out in the first chapter about *Mattavāraṇī* and says that it was a suitable place for the king and other members of the royal family.[5]

---

1. D. R. Mankad– *Ancient Indian Theatre* p. 16.
2. *Ibid* p. 12.
3. *Ibid* p. 35.
4. A. B. Keith– *The Sanskrit Drama* p. 359.
5. पार्श्वे स्वयमिति। राजादेस्तत्स्थानमित्युक्तम्। —*Abhinava-bhāratī* p. 99.

On the basis of the above cited analysis and also inconsideration of Abhinavagupta's view, it seems reasonable to conclude that the *Mattavāraṇī* was used for seatıng the chief guest. Abhinavagupta's statement that it was for the use of king only supports this surmise. Dr. Keith is also not irrelevant when he states it was for the use of spectators. Only the words 'very important' are writing in his statement.

Curtain in Sanskrit and Greek

The word *Yavanikā* or *Javanikā* has been used from the beginning in Sanskrit literature. First of all the word *Javanikā* occurs in Harivamśa in the sense of a curtain.[1]

Bharata in his *Nāṭyaśāstra* has referred to the word *Yavanikā* thrice.[2] He has also used the Paṭa in the sense of *Yavanikā*.[3]

The other words for the curtain like *Pratisīrā*[4], *Tiraskariṇī*[5], *Paṭi* or *Apaṭī*[6] are found in the Sanskrit lexicons and literature.

Amarasiṁha has mentioned the word *Javanikā*, *Pratisīrā* and *Tiraskariṇī* for curtain.

Kṣīrasvāmī explains the word *Javanikā* as '*Javante asyām*'.[7]

Another commentator of *Amarakośa* Lingayasūrin derive

---

1. तानि रत्नोघ क्लृप्तानि रसानुप्रग्रहाणि च।
   रेजुर्जवनिका क्षैपैः सपक्षा इव खे नगाः।।

   —*Harivamśa* 74.10.

2. एतानि तु बहिर्गीतान्यन्तर्यवनिका गतैः।
   विघाट्य वै यवनिकां नृत्तपाठ्यकृतानि तु।।

   —*Nāṭyaśāstra* V-11.12. Baroda Edition.

3. *Ibıd* XII 3. Baroda Edition.
4. *Amarakośa*
5. Kms. 1-14, Mal. II-1. *Amarakośa*.
6. Com. *Amarapadpārıjāta* by Mallinātha, Adyar Editıon.

   —March. p. 154. Bareilly Edition.

7. 'जवन्ति अस्यां जवनिका'

   —Com. on *Amarkośa* 2/6/120.

the word *Javanikā* from the root '*Juṇ*' in the sense to move.[1]

Mallinatha has accepted *Yavanikā*, *Apaṭī* and *Kaṇḍpaṭa* as synonyms in his commentary of Amarapadapārijāta and also mentioned *Deśi* word '*teracīra*' in the same sense.[2]

In Padacandrikā, commentary of *Amarakośa Javanikā* derive from 'Ju' in the sense of speed or movement. He has also given the etymology of *Yavanikā*.[3]

Another commentator of *Amarakośa* Raghunath Chakraborty has mentioned the word *Yavanikā* as a form of *Vyavadhāyaka Paṭa*. He has also referred to *Yamanikā*, it may be derived from 'Yamuadne'.[4]

Jāyana has given the definition of *Yavanikā* and also mentioned its kinds in *Bharata-kośa*.[5]

The word *Javanikā* occurs in Bhatrharı's Vairāgya Śataka.[6] '*Yavanikā*' or '*Javanikā*' also occurs in *Śiśupālavadha*[7], *Nāṭya*sarvasvadīpikā[8] and *Bhāgavata-Purāṇa*[9] in the sense of curtain.

---

1. जवते प्रतिसरति— जवनिका = जुङ्गतौ

—*Amarakośa* Vol. 1. p. 400. Adyar Edition.

2. तेरचीर — Com. *Amarapadapārijāta* on *Amarakośa*, Adyar Editıon.
3. "जुः सौत्रो धातुः" जवन्त्यत्र इति जवनिका। यमनिका— अन्तस्थादिः पर्वगपंचममध्या च। यमयति उपरमयति इति यमनिका। "दृष्टेरुपरतिरनया" वा 'यवनिका'।

—Com. *Padachandrıkā* by Sarvānanda on *Amarakośa* p. 466.

4. 'यमनिका'— 'यमु अदने'— यमनिकेति केचित्।

—Com. *Trikandachintāmaṇi* on *Amarakośa* p. 381. Calcutta Edtion.

5. अष्टरत्निकृता यामास्तदनेन तु विस्तृताः।
पुरो यवनिकाश्चित्रा सूची विज्ञानभङ्गिभिः।
तिस्रस्ततोऽधिका वा स्युर्यथावाधं यथारुचि।। —*Bharata-kośa* p. 514.
6. Bh. 3-114. p. 53.
7. Sıs. IV- 54.
8. ततो यवनिका तत्र कर्तव्या शास्त्रनिश्चिता।
—*Nāṭyasarvadīpıkā* folio 24. quoted by G. H. Tarlekar in studies ın the *Nāṭyaśāstra*.
9. *Bhāgvata-Purāna* 1/8/19.

Śāradātanaya has mentioned the word Yavanikāntra in Bhāvaprakāśana.[1]

The colour and form of Yavanikā (Curtain)

The commentator on Amarkośa Raghunath Chakraborty has thrown some light upon the form of the curtain in his commentary 'Trikāṇḍacintāmaṇī and for this purpose, he has quoted a verse from Śivasvāmin's epic 'कप्फिणाभ्युदय'[2] which gives an impression that the curtains were made of multi-coloured cloth. The cloth should have generally been black or blue and it should be having golden stripes. The Peacock feather and clouds with lightning given an indication of the colours of the curtains. The poet has hinted in his work that as the Peacock feathers are blue and have golden circular patches on them, the curtains should also be having the same colour-combination. This idea is further confirmed by the suggestion of clouds with lightning. The poet has especially used the word 'Kokanaṭa' for the Peacock which is an indicator of the functions of an actor. Along side it also confirms that curtains were used in the theatre.

Śrī Ballabhadeva also in his commentary on 'Śiśupāl-Vadha' has propounded his theory about the colour of the curtains. According to him the curtains were generally white.[3]

G.H. Tarlekar has in his work relied upon the views of S.M. Tagore and has related the colours of the curtains to the sentiments represented. According to Tagore the colours of the

---

1. *Bhāvaprakāśanam* p. 244. Baroda Edition.
2. बहति कोकनटे रुचिरं चिरं
   ललितचन्द्रकताण्डवमण्डनम्।
   स्फुटमिवाम्बुमुचा रुरुचे तडि-
   ज्जवनिकावनिकान्तिकदा तदा।।
3. जवनिका अपि प्रायेण धवला भवन्ति
   —Com. *Sandehaviśoṣadhi* on *Śiśupālavadha*.

curtains were matched with the sentiments.[1]

Bhavabhūti has used the word '*Citrajavanikā*' in his *Mālatī-Mādhava*.[2] This word also makes it clear that the curtains were multi-coloured.

Dr. Keith in his 'Sanskrit Drama' lays down that 'The colour of the curtain is given in some authorities as necessarily in harmony with the dominant sentiment of the play, in accordance with the classification of sentiments already given, but others permit the use of red in every instance.'[3]

Kālidāsa has used 'तिरस्करिणी' in his 'कुमारसम्भव'[4]

The description given in that verse indicates that the colour of curtains should have been black or blue. Because the poet has metaphorically represented the clouds as curtain. According to the poet clouds, all of a sudden appear to provide a curtain on the door of the Himālaya cave to hide the secret of the Fairies. This means that the clouds cause darkness inside the cave. This description certainly confirms that the colours of curtains should be either black or blue.

Ray Govindachandra in his work has referred to an old description of a theatre available in 'जैन रायपसेणिय सुत्त'.[5]

---

1. कार्या यवनिका तत्र नीरन्ध्रा सूक्ष्मवाससा,
   धार्या सुरूपनारीभ्यां तत्तत्पात्रप्रवेशने।
   शुभ्रवर्णा व शृङ्गारे पीता वीरा प्रशस्यते,
   धूम्रवर्णा च करुणे कर्त्तव्या कोपनाद्रुते।
   हास्ये विचित्रा कर्त्तव्या नीलवर्णा भयानके,
   वीभत्सके धूमला स्याद्रौद्रे रक्ता प्रशस्यते।
   अद्भुते कृष्णवर्णा स्यादेत्प्राचीनसंमतम्,
   अरुणपि सा सर्वत्र कार्या यवनिका बुधैः॥

   —quoted by G.H. Tarlekar in *Studies in the Nāṭyaśāstra* p. 204.
2. MM. 106. Nirnay Sagar Press.
3. A. Berriedale Keith– The *Sanskrit Drama* in its origin Development theory and practice. p. 359.
4. KMS. 1-14.
5. डॉ० राय गोविन्दचन्द्र– भरत नाट्यशास्त्र में नाट्यशालाओं के रूप, p. 4।

According to that description coloured curtains were provided at the stage. These curtains had small bells hanging at there lower boarder and gave tinkling sound when the curtains were drawn.

The above cited views about the curtains reveal that the curtains were generally multi-coloured. This view is further confirmed by the curtains used in the modern theatre because even today coloured curtains are mostly used.

In Bharata-Kośa the measurement of curtain is also spelled out. According to it the length of curtain should be 8 *hasta*s and the breadth 5 or 6 *hastas*.[1] Except this description, the measurement of the curtain has not been dealt with anywhere else.

The position of curtain on the stage

Although the position or place of curtain on the stage is quite confusing, scholars have tried to clarify it. Bharata has made no mention of the curtain while discussing the theatre in the second chapter of his *Nāṭyaśāstra*. But in fifth chapter he has referred to the curtain while discussing the preliminaries of the dramatic performance among which he lays down that songs, music, dance and dialogues are carried through inside and outside the curtain. There is also an indication of raising the curtain for dances and dialogues.[2] Abhinavagupta has located the curtain in between the *Raṅgapīṭha* and the *Raṅgaśīrṣa*.[3] This position of the curtain is confirmed through Bharata's *Nāṭyaśāstra* also, because Bharata has recommended the seats of the singers and musicians at the *Raṅgaśīrṣa*.[4] Keith has also supported this very position of the curtain.[5] All these views make it clear that the position of curtain was in between the

1. *Bharata-Kośa* p. 796.
2. *Nāṭyaśāstra* V-11.12. Baroda Edition.
3. तत्र यवनिका रङ्गपीठतच्छिरसोर्मध्ये।
—*Abhinava-bhāratī* p. 506. Kashi Edition.
4. *Nāṭyaśāstra* IV Vol. 34 Chapt. p. 449.
5. A. Berriedale Keith— *The Sanskrit Drama* p. 359.

Raṅgaśīrṣa and *Raṅgapītha*. This position is further supported by so many scholar's versions available else where.

In the beginning of the fifth act of Kālidāsa's *Abhijñānośākuntalam* the king and the clown (विदूषक) are shown seated together and listening to a song sing by *Haṁsapādikā*.[1] The stage direction given at this stage is 'आकाशे गीयते'. This means the song is being sung by a person who is not on the stage. The seating place for singers and musicians determined by Bharata further makes it clear that the song is sung behind the curtain. This now leaves us in no doubt that the *Yavanikā* was situated in between the *Raṅgaśīrsa* and the *Raṅgapīṭha*. In 'मालविकाग्निमित्र' also loud sounds are heard from the green-room i.e. from behind the curtain and there too the above determined position of the curtain is confirmed.

In chapter twelfth of his *Nāṭyaśāstra* Bharata hints to the drawing of the curtain as the actors enter the stage on the singing of the 'ध्रुवागान'.[2]

This goes to show that the curtain's position was at the door of the green-room, where the actors used to do their make-up.

Dr. Keith states that "behind the curtain are the actors, quarters (*Nepathyagṛha*) or tiring rooms. Here are performed the sounds necessary to represent uproar and confusion which cannot be represented on the stage, here also are uttered the voices of gods and other persons whose presence on the stage are impossible or undesirable."[3]

Such a description is available in the Encyclopeadia also.[4]

---

1. अभिज्ञानशाकुन्तलम्
   Fifth Act p. 72. Kālidāsa Grahanthāvali. Chaukhambha Edition.
2. ध्रुवायां संप्रयुक्तायां पटे चैवापकर्षिते।
   —*Nāṭyaśāstra* 12-3. Baroda Edition.
3. A. B. Keith— *The Sanskrit Drama*, p. 387.
4. The tiring-room (*Nepathya*) was immediately behind the curtain. When characters came on the stage in a dignified manner, the two halves of the curtain were drawn aside by attendants. *Encyclopeadia of Religion and Ethics*. Vol. IV.

The position of the curtain should be before the Green-room from where the dancers and the actors etc. enter the stage. A description is available. In the second act of the 'Mṛcchakṭika' Saṁvāhaka hurriedly enters the stage before the curtain is drawn.[1] a Similar thing subsequently happens in the same act when 'Karṇpūraka' also enters without the curtain being drawn.[2]

A reference suggesting that the curtain used to be located before the green-room is also available in 'The Oxford Companion to the Theatre'.[3] The aforesaid evidence makes it certain that there was a curtain before the door of the green-room which was drawn to enable the actors to enter the stage to play their roles.

In his criticism of Bharata's *Nāṭyaśāstra*, Abhinava has pointed out the existence of two doors in the green-room.[4] This means that there was a curtain at each of the two doors.

Ray Govind Chandra also mentions in his work that there used to be curtains at both the doors of the green-room.[5] In the above description there is a reference to the curtains being drawn by two young women at the time of entry of the actors. This reference further bears evidence to the existence of curtains at both the doors of the green-room.

Dr. Raghavan has in his article quoted a reference from 'संगीतचूड़ामणि' about the curtains on the stage. According to that

---

1. प्रविश्य अपटीक्षेपेण संभ्रान्तः संवाहकः।

   —*Mṛcch*. II act p. 154. Bareilly publiction.

2. ततः प्रविशति अपटीक्षेपेण प्रहृष्टो विकटोज्ज्वलवेषः कर्णपूरकः।

   —*Ibid* p. 180.

3. At the back of the stage was the curtain which separated it from the dressing rooms of the artists. Behind the curtain, were performed various noises off, sound of tumult, & c. voices of Gods which could not suitably be represented on the stage. p. 385. *The Oxford Companion to the Theatre*.

4. नेपथ्यगृहद्वारयोर्मध्ये।

   —Com. *Abhinava-bhāratī* p. 449. Baroda Edition.

5. डा० राय गोविन्द चन्द्र— भरत-नाट्यशास्त्र में नाट्यशालाओं के रूप, p. 20.

the number of curtains were three.[1]

This gives an impression that there used to be an additional curtain on the stage also just before the audience. But the encyclopeadia contains a contradictory version that 'The stage was open to the audience in front'.[2] But this does not appear to be correct.

That there used to be a curtain on the stage in front of the audience is confirmed by a description available in 'मालविकाग्निमित्र'.

The play is being enacted. The king is eager to see Mālavikā. The curtain has not yet been drawn. The king himself says that his eyes are thirsty to see Mālavikā standing behind the curtain and the anxious eyes are eager to draw the curtain.[3] Here the king is spectator and Mālavikā is a dancer. This description justifies our conclusion that a curtain did exist at the stage in front of the audience as we find in the modern theatre too.

However, there is a controversy about the number of curtains. There is no authentic version available as to the exact number of curtains. In 'Bharata-Kośa' the number of curtain is hinted out to be three or even more.[4]

According to this description this conclusion seems to be justified that the number of curtains were more than three-one in between the *Raṅgaśīrṣa* and the *Raṅgapīṭha*, two on the doors of

1. The verses say that there should be a thick and beautiful curtain in front. Behind it, there should be two very thin and beautiful curtains looking just like thin mist. The first curtain is the front 'drop' which is removed as soon as the show begins. Behind the mist-like curtain, the dancers perform the dance called lāsya.

   p. 16. Article– *theatre Architecture in Ancient India* by Dr.V. Raghavan.

2. *Encyclopeadia of Religion and Ethica.* Vol. IV.

3. नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सकं तस्याः।
   संहर्तुमधीरतया व्यावसितमिव मे तिरस्करणीम्।।

   —*Mṛcch.* II act — 1. p. 258.

4. *Bharata-Kośa* p. 514.

the green-room and one at the stage in front of the audience.

In the context of the curtains it is also essential to consider whether the curtain is the contribution of the Indian theatre itself or that of the Greek theatre. This has been a point of debate among the Indian and western scholars.

Among the scholars who do not believe in any Greek influence on Indian theatre. Dr. Keith in his 'Sanskrit Drama' has referred to the views of a number of scholars. According to him the word primarily is an adjective meaning Ionian, the Greeks with whom India first came into contact. But it was not confined to what was Greek in the strick sense of the word; it applies to anything connected with the Hellenized Persian Empire, Egypt, Syria, Bacteria, and it therefore can not be rigidly limited to what is Greek. As applied to the curtain it is an adjective, and describes doubtless the material of the curtain (Paṭī, apaṭī) as foreign, possibly as Levi suggests, Persian tapestry brought to India by Greek ships and merchants. The word *Yavanikā* has no special application to the curtain of the theatre, as would be the case, if it were borrowed as a detail of stage arrangement from. Greece. Nor in fact was there any curtain in the case of Greek drama, so far as is known, from which it could be borrowed; Windisch's contention merely was that the curtain was called Greek because it took the place of the painted scenery at the back of the Greek stage.'[1]

In the same way Acharya Baldeva Upadhyaya also says that since the number of spectators was huge, the stage was erected at a higher plinth for their convenience and acting was done in the open. So there was no question of any curtain at the stage. When there was no curtain at the stage in the Greek theatre. There stood no question for the Indian to immitate the practice.

Dr. Hemendra Nath Dass Gupta has also given a similar argument. Several other scholars also do not accept the curtain to be associated with the Greek influence. Prof. Bholanath Sharma goes to the extent of asserting that the word *Yavanikā*

1. A. B. Keith– *The Sanskrit Drama* p. 60-61.

indicates the cloth of the curtain. This cloth did not exist on the stage of the Greek-theatre and it is difficult to find out how such an idea cropped up in the minds of these thinkers.[1]

Dr. C.B. Gupta has referred to the views of Dr. Keith.[2] According to Keith, a few Greek women functioned as body-guards of the kings. It is a farfetched notion to say on that basis that the word *Yavanikā* has been derived from Greece.

Dr. Mankad has supported the views of Dr. S.K. De with regard to *Yavanikā*. Dr. De considers 'Yamanikā' as more appropriate word in place of *Yavanikā*. The word Yamanikā carries the meaning 'a covering or a curtain'.[3]

The above cited views of scholars produce an evidence to the fact that the word *Yavanikā* was not drawn from the Greek theatre to the Indian theatre. This is the own contribution of the Indians themselves. However, it is difficult to assess the level of authenticity of this conclusion.

Monier William translates *Javanikā* or *Yavanikā* as curtain. Side by side he has also indicated that the word draws its origin from Greece.[4] However, he gives no basis for such an assumption. This version at least gives an idea that *Yavanikā* is somehow or the other definitely connected with Greece. The views of Mr. Weber, another supporter of Greek influence on Indian theatre, are available in the Encyclopeadia.[5] He interprets *Yavanikā* as Greek-cloth. According to him perhaps this word indicates the cloth prepared by the Greeks.

The view that *Yavanikā* has nothing to do with the Greek stage because there existed no curtain in the Greek theatre seems to be misleading.

---

1. Bholanath Sharma— *Nāṭyaśāstra* p. 54. Kanpur Publication.
2. C. B. Gupta— *Indian theatre* p. 54.
3. D. R. Mankad— *Ancient Indian Theatre,* p. 21.
4. *Javanikā* (For *Yavanikā*? Borrowed from the Greek). Monier Willium— *A Sanskrit English Dictionary,* p. 416.
5. *Encyclopaedia of Religion and Ethics,* Vol. IV.

The Greek and the Roman theatres did have curtains and solid evidence to this fact is available. The Roman theatre is not different from the Greek. Curtain was certainly used on the Roman stage and it was known by the name of 'Aulaeum'.[1] "Aulaeum was lowered at the beginning of the play, instead of being drawn up as with us, and it was not raised again until the end."[2] Besides this there also used to be another curtain known as 'Sparium' which served the purpose of Drop-scene.

The Latin Dictionary equates Aulaeum with the Greek word 'Aulaea'. In the same Latin Dictionary Aulaeum is also explained as 'An Embroidered Stuff', 'a curtain'. Again in the Latin Dictionary the word Siparium is explained, besides as 'curtain', as a 'screen over the judges' seats tò keep off the sun.'[3]

There are a number of evidences to prove that the Roman theatre had curtains. A reference to the curtain exists in the work entitled as 'Theatre' three thousand years of Drama. According to this work the Roman theatre had curtains which were let down when the play started and raised up when the action was done.[4]

A reference to those curtains were used in the beginning and the end of play[5] in Greece also occurs in the work titled as 'The Theatre through the ages.'

This 'Latin term' 'Aulaeum' is borrowed from the Greek.[6] In the Greek-drama we have references to representation of Gods and Goddesses seated in their chariots in the heaven. Such

---

1. Oskar Seyffert— *Dictionary of Classical Antiquities* p. 33
2. Ibid. p. 33.
3. Lewis and Short— *A Latin Dictionary Freund's Latin Dictionary,* p. 1710.
4. Sheldon Cheney— "*The Theatre*" three thousand years of Drama, Acting and stagecraft p. 99-100.
5. James Clever— '*The theatre through the ages,*' p. 27.
6. Donaldson— '*Theatre of the Greek*', p. 323.

an arrangement was done on the stage on both the sides of the curtain behind the wall. Aeschylus also made such an arrangement.[1]

In Greek also the curtain has been referred to as 'Aulaea'. 'The Greek-English-Lexicon' interprets Aulaea as 'curtain' especially is used in the theatre.[2]

Then in the 'Greek Theatre Production', we find the Greek term 'Parapetasma' for the curtain.[3] Side by side, there is also a mention that skin was used for the curtain. In 'Greek-English-Lexicon', 'Parapetasma' carries the meaning of curtain in the context of the theatre.

In the light of the above quoted evidence, it does not appear to be irrelevant to say that *Yavanikā* has certainly been associated with the Greek theatre. Both the Greek and the Roman theatres made use of the curtain and the Latin term Aulaeum, Siparium were used and in Greek the curtain was known as Aulaea and sometimes Parapetasma.

The word 'Aulaeum' gives an idea that it has the same meaning as the Sanskrit word 'अवलम्ब'. The word अवलम्ब means 'to hang' and curtains do hang. Kālidāsa has used the word 'लम्बमान' in the sense of 'hanging'. Again the word 'प्रतिसीरा' used for the curtain in Sanskrit dictionary seems to stand parallel to the Greek term 'Parapetasma', because प्रति is the prefix and सरति is the verb. Likewise 'Pra' is also a prefix.

Similarity

The position of the curtain in the Indian theatre as specified by Abhinavagupta is the same as it is in the Greek theatre. In the Greek theatre, the curtain was hung in between logeion and proscenium while according to Abhinavagupta its location was between the *Raṅgapīṭha* and the *Raṅgaśīrṣa*.

---

1. Donaldson– *'Theatre of the Greek'*, p. 322.
2. *Greek-English-Lexicon*, p. 276.
3. T. B. L. Webster– *Greek Theatre Production*, p. 20.

Difference

Taking in account the views of others the only difference between the position of the curtains in the Greek and Indian theatres appears to be that in the case of the Indian theatre, there is also a curtain on the stage just in front of the audience and it is drawn when the actors enter the stage while in the Greek theatre the curtain just provided a back-ground.

The aforesaid discussion proves that there existed a curtain in Greek theatre and thus the argument of those scholars who assert that the curtain is a known existence in Greek theatre is negative but it can not positively lead beyond to doubts the conclusion that *Yavanikā* of Indian theatre is the result of Greek influence.

CHAPTER - 5

THE ANCIENT GREEK THEATRE

Greek theatre has a long history. There is no authentic evidence as to what kind of a stage used to be. 'Thespis' might have been performed while winning the first Greek tragic contest in 534 B.C. with the beginning of classical period in Greek literature when the theatre took its formed shape.

In the fifth century B.C. dramatic performance used to be presented in Athens, only on two annual occasions, both of which marked religious festivals. The more important festival, however, was the so-called Greater or City Dionysia, which was celebrated annually in March or April in honour of God, Dionysus. This occasion was devoted to the presentation of tragedies and some comedies were also produced. Large audience attended the festival to see the various performances. So these festivals took place of a theatre where the Aesyclus, Sophocles and Euripides staged their plays.

As the rainfall was scarce in Greece. The early theatre was commenced to be without any roof. This fact led to the concept of an open-theatre.

Open-air Theatre

Vern O. Kundsen, and Cyril M. Harris have given an example of open-air theatre.[1] The same view about the open-air theatre is available in 'The Reader's Encyclopaedia of World Drama'.[2] According to that the earliest theatres probably consisted of no more than the concave slope of a hill rising above a level area, or orchestra, where the chorus danced and sang. There might have been seats, perhaps temporary, but the raised stage might not have appeared until the great age of

---

1. Vern O. Kundsen, Cyril M. Harris– *Acoustical Designing in Architecture,* p. 61.

2. Gassner & Quinn– *The Reader's Encyclopeadia of World drama,* p. 372.

drama had passed.

According to Vern O. Kundsen and Cyril M. Harris-'The first Greek theatre was little more than a marked out place in a hollow at the base of a hill side. The spectators stood on the hill-side and watched the action, usually dancing, which took place on the cleared space or stage. Later this marked out space developed into a circular area called the orchestra, with banks of benches extending about two thirds of the way around it. A skene or platform behind the orchestra, a later addition, was originally only a place for utility, rest and recreation of the actors, all action occurred on the circular orchestra. The skene developed into the Logeion, which was gradually deepened and elevated to form the type of stage developed in Roman Theatre.[1]

The above cited views about the open-air theatre, it seems clear that in the earlier period the theatres of the Greek were quite open above and dramas were acted in day time, under the sky.

John William Donaldson writes in his work that later this period, the building was commenced in the year 500 B.C. In the earlier days of the drama the theatre was of wood, but an incident having occurred at the representation of some plays of Aeschylus and Pratinas, the stone theatre was commenced in its stead.[2]

According to the ancient Greek authorities, earliest and ancient theatre of Dionysus at Athens was originally made of wood. This structure was later replaced by the one of stone, which still exists, though it has been reconstructed. See Fig. 21.

A reference is available in the Encyclopaedia of Britannica that 'the first permanent stone-theatre in the world, the theatre of

1. Vern O. Kundsen, Cyril M. Harris– *Acoustical Designing in Architecture*, p. 61.
2. John William Donaldson– *Theatre of the Greeks*, p. 138.

Dionysus, was built in Athens on the South slope of the Acropolis by the politician Lycurgus in about 330 B.C.'[1]

So as it seems, great changes occurred in the fifth century when the plays were presented in the theatre of Dionysus situated on the slope of Acropolis.

The Greek theatre consisted of three main parts—

(1) The Orchestra

(2) The stage-building

(3) And the Auditorium.

***1. Orchestra* - (Όρχησ΄TPα)**

In Greek theatre, the circle in which the chorus danced, was called the Orchestra which literally means "the dancing place", deriving from the Greek verb Όρχεσναι' 'to dance'.[2]

In '*The New Theatre Handbook*' a reference is available about the Orchestra to the fact that it was, at first, the only performing area, the stage being added only when the actors became distinct from the chorus.[3]

Dictionary of Classificial Antiquities made a description about it. According to that 'the Orchestra was considerably below the level of the stage and was connected with it by means of steps, by which the chorus ascended on the rare occasions when the action of the play involved their presence on the stage. But as a general rule, the chorus remained in the Orchestra, at a lower level than the stage.'[4]

T.B.L. Webster has given the dimension of the Orchestra. According to him, it was more than half of the 60 ft. diameter circle of the Orchestra.[5]

---

1. *Encyclopaedia Britannica,* Vol. 18.15th Edition p. 240-241.
2. Whitney J. Oates and Eugene O' Neill, JR.
   The Complete Greek Drama, p. XVI.
3. Bernard Sobel— *The New Theatre Handbook,* p. 520.
4. Oskar Seyffert— *Dictionary of Classical Antiquities,* p. 625.
5. T. B. L. Webster— *Greek Theatre Production,* p. 5.

H.C. Baldry writes about its dimension that it was about 60 ft. across.[1]

According to Frank M. Whiting an Orchestra-circle used to be about 90 feet in diameter.[2]

Phyllis Hartnoll has also given the dimension of the Orchestra of Athens theatres-Epidaurus and Megalopolis. According to him, the Orchestra was always a full circle, the diameter of which was in Athens 64 feet.[3]

Peter D. Arnott has given an example about the theatre of Dionysus. He says "In the theatre of Dionysus the Orchestra was even made water tight to allow it to be flooded and used for battles between miniature ships."[4]

Peter D. Arnott has also written that the chorus was for the most part, confined to the Orchestra where there was room for the complicated dances. He also writes 'the proper home for the chorus was the Orchestra; though they occasionally appeared in other parts of the theatre, they were never there for long.'[5] See Fig. 27.

On the basis of the above discussion it can be safely asserted that orchestra is the main part of the Greek theatre. It was a circular space in the Greek theatre on which the chorus performed their dances. This space was between the spectators and the raised stage. No definite claim can be asserted about its dimension in the absence of any authentic evidence, as it stands today. See Fig. 16.

Thymele (Altar) **(θυμελ-η)**

In the centre of the Orchestra was an altar of Dionysus, called the Thymele in the Greek theatre. On this the choral

1. H. C. Baldry— *The Greek Tragic Theatre,* p. 40.
2. Frank M. Whiting— *An Introduction to the Theatre,* p. 177.
3. Phyllis Hartnoll— *The Oxford Companion to the Theatre,* p. 337
4. Peter D. Arnott— *An Introduction to the Greek Theatre,* p. 36.
5. Ibid p. 36,37.

dances had been held in the area round the altar. This will be discussed in this work at a later stage.

***Parodoi* - (παραδοι)**

The passage ways on either side (between the skene and auditorium) were called in Greek -Parodoi 'παραδοι' and in Latin-Parodi; and were the spectator's main access to the Auditorium before the plays began. These Parodi, were used not only by the spectators for entering and leaving the theatre, but also for the entrances and exits of actors and the chorus.

H.C. Baldry writes in his work-"the actors come and go by the Parodoi at the sides of the dancing circle, and seem free to move anywhere between the skene and the front row of the audience as the action demands".[1]

The term `παροδος' (Parodos) interprets in the 'Greek-English-Lexicon' as-'first entrance of a chorus in the Orchestra, which was made from the side wings' or 'side entrance on the stage'.[2]

Peter D. Arnott writes about it as follows "the space between either end and the scene-building was known as the 'Parodos'".[3]

Thus it is clear that the chorus entered the Orchestra by means of Parodoi provided on both the sides of the stage and these Praodoi gave also access to the audience who came in by the Orchestra. See Fig. 16.

***2. Skene or Scene-building* (σκηυη)**

After discussing the first main part of Greek theatre-Orchestra. We come to the second main part skene or stage-building. Now the question is what was the need of skene and when it was realized? We find an answer to this in the work of

1. H. C. Baldry— *The Greek Tragic Theatre,* p44.
2. Henry George Liddell & Robert Scott— *A Greek-English-Lexicon,* p. 1341.
3. Peter D. Arnott— *An Introduction to the Greek-Theatre,* p. 34.

Peter D. Arnott.

According to Peter D. Arnott the actors-Chorus division created the need for any place where the actors could change their costumes. Probably this need was filled by a simple booth or tent erected at the boundary of the Orchestra.[1]

So it is clear that a tent or hut was erected at the edge of the Orchestra for actors to change their costume. Further a question is faced as to what was the shape and size of this skene?

The Greek term 'skene' used for this tent, stands for Latin 'Scaena', whence comes our word 'Scene'.

The term 'σκηυη' is interpreted in the Greek-English-lexicon as a 'tent or booth', and 'stage-building as background for plays'.[2]

G.M.A. Richter interprets the 'Skene' as a 'Stage'.[3] John William Donaldson's view also is the same as above.[4]

A reference is also available in the Encyclopaedia Britannica. According to that 'the stage (Skene) was at that time not a raised platform but a low wooden barrier closing the back of the Orchestra, behind which the actors and chorus went for changes of mask and costume.[5]

Thus it is clear that the skene was a wooden structure. Probably in the last quarter of the fifth century, this temporary structure was replaced, in turn, by a permanent stone-building. See Fig. 16.

H.C. Baldry has given its dimension. According to him 'it would be over a hundred feet long, but probably it was not more than twelve feet deep'.[6] He also writes ancient writers on the

1. Peter D. Arnott– *An Introduction to the Greek Theatre,* p. 33.
2. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon,* p. 1608.
3. G. M. A. Richter– *A Handbook of Greek Art,* p. 36.
4. John William Donaldson– *Theatre of the Greeks,* p. 140.
5. *Encyclopaedia Britannica,* p240.
6. H.C. Baldry– *The Greek Tragic Theatre,* p. 41.

Greek theatre assume that it had a stage some ten or twelve feet high'.

T.B.L. Webster writes in his work 'In the Periclean theatre, the total depth of the stage-building is at most 12 ft.'.[1]

On the basis of the above evidences, it can be assumed that the depth of the stage might have been 12 feet.

At the later period, stage come to have two divisions. According to John William Donaldson— 'the stage was cut breadth-wise into two divisions. The one in front, called λογειον, was a narrow parallelogram projecting into the orchestra. This was generally the station of the actors when speaking, and therefore, was constructed of wood, the better to reverberate the voice'.[2] The Greek λογειον was called Pulpitum in Latin.

'The part of the platform behind the λογειον was called the Πςοσκηνιον, and was built of stone, in order to support the heavy scenery and decorations, which were there placed. The Proscenium was backed and flanked by lofty buildings of stone-work, representing externally a palace-like mansion and containing within with-drawing-rooms for the actors, and receptacles for the stage-machinery'.[3]

Further John William Donaldson writes about the dimension of Logeion and Proscenium. According to him the stage consisted of a parallelogram extending from side to side of the theatre, and having but little depth in comparison with this width. This was called the Logeum, or in Latin, Pulpitum and the middle of it was the usual place for the speaking persons. Behind this central part it went inwards in quadrangular form, but still with less depth than breadth. The space thus enclosed was called the Proscenium.'[4]

---

1. T. B. L. Webster– *Greek Theatre Production*, p. 9
2. John William Donaldson– *Theatre of the Greeks*, p. 141.
3. Ibid p. 141.
4. John William Donaldson– *Theatre of the Greeks*, p. 320.

The Greek-English-Lexicon shows the word Logeion (Λογειον) as 'Speaking place' in the theatre'.[1] And Encyclopaedia Britannica also corroborates it which mentions also the word 'Proskenion' from which "Proscenium" is derived.[2]

Thus we may conclude that in the earlier period, only the skene was constructed, where the chorus and actors changed their costumes. Thereafter at a later stage, the stage was divided into two parts. The first one was Logeion, where actors speak and the second portion was called Proscenium which represented the scenery and decorations and where the stage-machinery were placed. See Fig. 16.

It has also been mentioned in Encyclopaedia Britannica that Logeum stood 10 or 12 feet above the Orchestra and was supported by a row of columns.[3]

According to Oskar Seyffert the height of Proscenium was ten or twelve feet.[4]

So it is clear that the actors used two levels of the stage at a height of ten or twelve feet from the Orchestra and its depth was less than the breadth.

According to the Oskar Seyffert, skene was only the decorated wall at the back of the stage, and the same name was, however, given to the stage-building.

From the above discussion it is amply clear that in the ancient period skene was a back wall, which was decorated and a later stage it was developed into the stage-building. Thereafter the stage was cut into two divisions. Logeion is the front side of the stage and Proscenium is the back portion of the Logeion. A reference is made about the stage that the Logeion is slightly

---

1. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon,* p. 1055.
2. *Encyclopaedia Britannica,* p. 30.
3. *Encyclopaedia Britannica,* Vol. 18. P.No.745.
4. Oskar Seyffert– *Dictionary of Classical Antiquities,* p. 623.

raised than Proscenium.

Phyllis Hartnoll indicates the advantage of low and high stage. A high stage's advantage is that the actors and chorus mingle much too freely and low stage is probably descending into the Orchestra by steps.[1]

Paraskenia - (Projecting Wings) **(Παρασκην)**

Perhaps at either end of the stage were two projecting wings, called in Greek 'Paraskenia'. Evidently these were made of wood and at a later stage of stone. See Fig. 16.

In the Greek-English-Lexicon 'παρασκην' interprets as 'pitch one's tent beside'.[2]

Doors

The stage had three doors which served as additional entrances and exits for the actors.

Phyllis Hartnoll writes 'skene provided at least three entrances to the stage and orchestra, two others were given by passages between the Paraskenia and the Auditorium-passages which were used also by the audience.'[3]

T.B.L. Webster writes his view about the doors that the New stage-building with wide central door and two narrow side-doors was completed by 425. He further writes that the side doors were used occasionally.[4] It is therefore, a concluded fact that there were usually three doors to the stage which gave access to the Orchestra.

Stage-Machinery

Lighting effects were naturally, impossible to be produced in an open-air theatres. To overcome this difficulty mechanical devices were came to be used in permanent stone-building in the

1. Phyllis Hartnoll— *The Oxford Companion to the Theatre,* p. 337.
2. Henry George Liddell & Robert Scott.— *A Greek-English-Lexicon,* p1324.
3. Phyllis Hartnoll— *The Oxford Companion to the Theatre,* p. 337.
4. T. B. L. Webster— *Greek Theatre Production,* p. 9,10.

5th Century B.C. Three major devices namely-the Ekkyklema, the Periaktos and the Mechane, were invented in that period.

1. Ekkyklema **-** (Εκκψκλεμα)

As interior scenes were practically impossible to represent a mechanical device, called the Ekkyklema was developed. It was a square or round-shaped rolling platform which was pulled out through the stage-door in the middle of the skene to reveal to the audience, the results of events going on inside the house. The purpose was to show the happenings inside the house by bringing the interior out before the eyes of the spectators.

T.B.L. Webster writes that 'wheeled platform 10 ft. wide by 6 ft. deep could have been used in the practicable door'.[1]

2. Perioaktoi (Περιακτοι)

The second device was the Periaktoi. It was a prism-shaped unit with different scenes or decorations pointed on its three faces each of which could be revolved on its axis for changing the scene of the stage.

3. Mechane: (Μηχανη)

The third device commonly used, was the Mechane. This was like a crane or derrick used primarily for raising and lowering the Gods and heroes.

Another device was the Hemikyklion, a semi-circular object of canvas depicting a distant city. Stropheion-a revolving machine used to show heroes in heaven or battles at sea, was yet another machine.

Theologeion- (θ εολογ–ειον)

A high platform above the Logeion or flat roof of the skene, where Gods made their appearance in the Greek theatre was called the Theologeion (θ εολογ–ειον).

Peter D. Arnott has taken the Theologeion as the third acting area. According to him-'A third acting area was the roof of the scene-building. This provided, an upper storey which could

1. T. B. L. Webster— *Greek Theatre Production*, p. 9.

conveniently represent the heaven, in which Gods and Goddesses appeared.'[1]

Curtain-(αυλαια) *Aulaea*-

Curtain was used in the Greek theatre T.B.L. Webster writes that the vase-painting gives us a picture of the fifth-century curtain in Athens. It used to be located by the side of the stage to isolate the area in which the comic persons danced.[2] It has already been discussed in the preceding chapter. See Fig. 25.

3. Auditorium

Third main part of Greek theatre was Auditorium. The Auditorium was exceedingly spacious and shaped semi-circular with tiers of seats rising one above the other.

The existence of pretty big theatres with capacity to seat as many as 17,000 persons have been referred to in 'The Complete Greek Drama' which given a description of Dionysus Theatre located in Athens at the slope of Acropolis.[3] See Fig. 21.

Peter D. Arnott has mentioned in his work that the theatre at Epidauros held an audience of 14,000 in ancient times.[4] Encyclopaedia Britannica also mentions that 10,000 to 20,000 people could be accommodated in the Auditorium.[5] See Fig. 20.

A reference about the Auditorium is available in 'The American Peoples Encyclopaedia'. According to that 'In the Auditorium were more than 100 rows in the centre of the theatre at Athens-divided vertically and in many cases horizontally also, by passages for the sake of access. The lowest row of seats at Athens was of. marble and was reserved for persons of

---

1. Peter D. Arnott— *An Introduction to the Greek Theatre* p. 37.
2. T. B. L. Webster— *Greek Theatre Production*, p. 20.
3. Whitney J. Oates and Eugene O' Neill, J.R.— *The Complete Greek Drama*, p. XVI.
4. Peter D. Arnott— *An Introduction to the Greek Theatre* p. 34.
5. *Encyclopaedia Britannica*, Vol.18. 15th Edition. p. 220.

distinction, chiefly the priests, the rest of ordinary stone, about 27,500 people could be accommodated.[1]

A reference of Dionysus Theatre occurs in 'A Handbook of Greek Art'. According to that 'Behind the orchestra rose the Auditorium in shape a little more than a semi-circle. It was divided by an ambulatory (diazoma) into two storeys and by radiating stairways into wedge-shaped sectors (Kerkides), twelve in the lower storey, and about twice that number in the upper. All the seats were of stone'.[2]

Gisela M.A. Richter has given also the dimension of the Auditorium's seats. 'The width of each seat was 2 feet 5 1/4 inches, the height varied from 13 inches in the lower storey to 17 inches in the upper'.[3]

Whitney J. Oates and Eugene O'Neill have mentioned of Diamona which divided the lower and the upper parts of the theatre'.[4]

On the basis of the above cited views it can be safely concluded that the Auditorium was semi-circular in shape and the seats were arranged in stair-form. The Auditorium was divided by Diazoma into the upper and lower parts. The arranged seats were separated by passages in sections, which were called Kerkis. These Kerkis ran from the top tier to the bottom and also from side to side, allowing the audience to assemble and disperse with ease. See Fig. 16.

---

1. *The American Peoples Encyclopaedia,* p. 745. Vol8.
2. Gisela M.A. Richter— *A Handbook of Greek Art,* p. 36.
3. Gisela M.A.Richter— *A Handbook of Greek Art,* p. 36.
4. Whitney J. Oates and Eugene O' Neill— *The Complete Greek Drama,* p. XVI.

CHAPTER - 6

STAGE-MACHINERY

1. Periaktoi- (περιακτοι)

As stated in the bygone chapter, Greek theatre used some mechanical devices. There was a permanent appliance by which scenery could be changed and it was known by the name 'Periaktoi'. There is, however, no evidence that it was known in the great age of Athenian drama. It probably belonged to a later period. Periaktoi are constructed of three flats put together to form a wooden triangular prism standing on their ends and revolving in sockets. Each of their three sides were painted to indicate different localities, each could be revolved on its axis. A twist given to either marked a change of place, the change of one Periactus meant a change of locality within the same region, while the alteration of both meant a complete change of district.

A reference to the Periaktoi is made in the 'Dictionary of Classical Antiquities'. In this book according to Pollux and Vitruvius-"The Periaktus to the right of the audience represented views in the immediate neighbourhood of the city where the scene of the action is laid. The Periaktos to the left represented a more distant country. In correspondence with this, the entrance to the right of the audience was reserved for actors coming from the immediate neighbourhood; while that of the left was for those who came from a distance".[1]

Greek-English-Lexicon interprets 'περιακτοι' (Periaktoi) as a "machines for changing the scene on the stage".[2]

There are a number of evidences to prove that the Greek and Roman theatres had used Periaktoi.[3]

---

1. Oskar Seyffert– *Dictionary of Classical Antiquities,* p. 626.
2. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon,* p. 1368.
3. A. Oscar G. Brocket– *The Theatre an introduction,* p. 60.

A reference to the Periaktoi is made in the 'Greek Theatre Production'. According to that "the Periaktoi were triangular in section and each had therefore three different fronts which could be shown to the audience but no revolving platform. They were used to indicate, change of place but also in connection with the thunder and lighting and to announce the appearance of a God".[1]

The Word Theatre Encyclopaedia quotes that 'Periaktos movable scenic device used on the Roman theatre from about 79 B.C.'[2] and according to the 'Oxford Companion to the Theatre' Periaktoi were made of wood.[3]

Thus it is clear that the mechanical devices Periaktos were used in the Greek and Roman theatres for changing the scene of the stage. See Fig. 17.

2. Ekkyklema- (εκκψκλημα)

Another stage device used in the ancient Greek and Roman theatre was known as the Ekkyklema, 'something rolled out'. The 'Greek-English-Lexicon interprets the term 'εκκψκλ–ημα', as 'theatrical machine, used to display an interior'.[4]

In 'The New Theatre Handbook' Ekkyklema is explained as-a semi-circular revolving platform, the purpose of which was to provide an interior scene.[5]

According to Pollux quoted by Prof. Gilbert Norwood in the footnotes of his work 'the Ekkyclema is a lofty stand raised upon timbers and carrying a chair'.[6]

B. Bernard Sobel– *The New Theatre Handbook,* p. 533.

C. Gilbert Norwood– *Greek Tragedy,* p 63.

D. *Encyclopaedia of Britannica,* Vol.18 p. 220.

1 T. B. L. Webster– *Greek Theatre Production* p. 27.

2. Thames and Hudson– *Encyclopaedia of World Theatre,* p. 212.

3. Phyllis Hartnoll– *The Oxford Companion to the Theatre,* p. 491.

4. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon,* p.. 511

5. Bernard Sobel– *The New Theatre Handbook,* p. 270.

6. Gilbert Norwood– *Greek Tragedy,* p. 67.

'Illustrated Encyclopaedia of World Theatre' interprets the Ekkyklema as a stage-cart in the Greek theatre.[1] As to the purpose of the Ekkyklema, although exactly unknown yet scholars have tried to explain. In a dramatic performance sometimes it might be difficult to represent the death on the stage which the situation essentially demanded. This was conceived to be conveyed to the audience by showing the dead body. What exactly happened inside could not be practically shown before the eyes of the spectators. In such cases, the death was reported through a messenger and the body revealed on a platform pushed out through the skene-doors.

Now the question arises what was the shape of the Ekkyklema? We find a reference in this context in 'Encyclopaedia of Britannica'. According to that these wheeled platforms were usually round, although recent archaeological evidence suggests that some may have been square.[2]

Thus we can conclude that Ekkyklema was a square or round shaped wheeled platform and was pulled out, through the stage-door in the middle of the skene, to reveal to the audience the results of events inside the house. See Fig. 18.

Prof. Peter D. Arnott also writes that fifth century dramatists used it frequently. He has quoted many examples of its use, as in the Ajax of Sophocles, Acharnians of Aristophanes.[3] Prof. Gilbert gives an example from Agamennon of Aeschylus in his work.[4]

3. Mechane - (μηχανη)

Another mechanical device was the Mechane. This was like a crane by which actors descended or ascended. There is no clear evidence when it was first used. It came into use probably

1. Thames and Hudson– *Illustrated Encyclopaedia of world Theatre*, p. 15.
2. *Encyclopaedia Britannica*, Vol.17. p. 531.
3. Peter D. Arnott– *An Introduction to the Greek Theatre*, p. 42,43.
4. Gilbert Norwood– *Greek Tragedy*, p. 66.

in the early tragedy and comedy in the fifth century. Prof. John William Donaldson writes in his work that it was much used even by Aeschylus. He also quotes an example.[1]

Prof. Gilbert Norwood writes about the Machane in his work: "Machane was a crane from which cords were attached to the actor's body; a stage-hand hauled the actors up or down by a winch".[2]

In the 'Greek-English-Lexicon' the word Mechane interprets as "Theatrical Machine by which Gods etc. were made to appear in the air".[3]

Oscar G. Brockett[4], Peter D. Arnott[5], and others wrote about it that is was a general observation that when a tragic plot become too complicated, to resolve its difficult dramatic situations, all dramatists had to introduce a 'Latin phrase "deusex machina" (God from the machine) to express it.

Donaldson writes that the Machine (Crane) by mean of which Gods were to appear aloft in air, or men to ascend towards heaven, was attached above behind the walls on either side of the screen, and thus withdrawn from the eye of the spectator.[6]

It suggests that the device was used to show actors as climbing up to the heaven and down to the earth, acting as Gods and Goddesses sitting in their chariot or otherwise. So it is clear that the machine by means of which these characters may

---

1. "In Prometheus he not only introduces oceanus riding on a griffin through the air, but also the whole chorus of the oceanides, consisting of fifteen person at least in a winged chariot."

—quoted by John William Donaldson, *Theatre of the Greeks,* p.322.

2. Gilbert Norwood– *Greek Tragedy,* p. 65.
3. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon* p. 1131.
4. Oscar G. Brockett– *The Theatre an introduction,* p. 60.
5. Peter D. Arnott– *An Introduction to the Greek Theatre,* p. 43.
6. John William Donaldson– *Theatre of the Greeks,* p. 322.

descend to the orchestra-level or be lifted up from the orchestra to the roof of the stage house, was called machane. See Fig 19.

Thus, it seems appropriate to assert that these mechanical devices were used by the fifth century dramatists Euripidies, Aeschylus and Aristophanes.

In this context of mechanical devices a reference is available in the Encyclopaedia of Britannica which points out that machines were added in the Hellenistic period, by which time thè theatre had almost completely lost its religious base. Among these machines was the Hemikyklion, a semi-circle of canvas depicting a distant city and a stropheion, a revolving machine, used to show heroes in heaven or battles at sea.[1]

Comparison

Difference

As stated before these mechanical devices were used in the Greek theatre to represent such scenes which could not be practically shown to the spectators in their realistic from on the stage. For example, the descent or ascent of a God. But there is no evidence that such Mechanical devices were used in the Indian theatre. It is possible that, according to the requirement of the plot, the different portions of the Indian stage were used for representing different scenes, e g. to show the abode of Yakṣa or Kubera on the 'Kailāśa Parvata' and of Apsaras on the 'Hemkūt Parvata', so for this purpose divisions of the stage could have been made. This division of the stage was called '*Kakṣyā-Vibhāga*'. It was imaginary in nature and generally the different portions indicated the various places and countries on the stage as the plot require. These different portions were divided in a way that when an actor moved from one portion to the other, it represented his movement from one place or country to the other.

---

1. *Encyclopaedia of Britannica,* Vol. 17. P.531.

Thus we see that there is a great difference between the ancient Greek and Indian theatres in representing the scene on the stage. In the Greek theatre mechanical devices were used for the presentation of the scenes on the stage while Indian theatre made no use of such mechanical devices. Though Bharata and Abhinavagupta have suggested a device for presentation of scene on the stage, called '*Kakṣyā-vibhāga*'.

When a character was to be shown descending from a 'Vimāna' or a chariot in any scene in a Sanskrit drama, the current act of the drama was ended and in the beginning of the next act that actor was shown descending or ascending as the case might be as in the sixth and seventh act of the '*Abhijñāna-Śākuntalem*'.[1]

Similarity

In the Sanskrit dramas scenes of battles, murder etc. were not to be shown on the stage. So such incidents were to be announced through the actor's conversation. As-In the fifth act of 'Uttara-Rāmcharitam'[2] war between Love and Chandraketu, was announced by the statement of Vidyādhara and his spouse. This technique is called Viṣkambhaka. Similarly in Greek theatre also such happenings were only reported and not shown as in the Ajax of Sophocles.

Thymele (Altar) (θυμελ–η)

This is the name given to a surface on which sacrifice is offered. But n the Greek theatre altar has its own significance and importance. It stands in the centre of the orchestra in a Greek theatre and is called the Thymele.

The word 'Thymele' is explained in the 'New Theatre Handbook' as an 'Altar erected in the centre of the Orchestra of the ancient Greek theatre, in honour of Dionysus,[3] and in the

1. Dr. Nirupan Vidyalankar— *Abhijñanaśākuntalam,* p. 258, 260. Sahitya Bhandar Meerut. 4th Ed. 74.

2. Shri Janardan Shastri Pande— *Uttararāmcharit,* p. 452.

3. Bernard Sobel— *The New Theatre Handbook,* p. 676.

Greek-English-Lexicon' as 'the Altar of Dionysus which stood in the orchestra of the theatre'.[1]

The 'World Theatre Encyclopaedia' has used the Latin term-Lat. 'altaara' for altar, which means a raised fire place, place for worship and sacrifice.[2] In this work a reference is available about the Thymele-"In the Greek theatre the altar (Thymele), sacred to Dionysus, stood in the middle of the orchestra or dancing area, subsequently at the periphery. The Greek drama preceded a sacrifice, indicating the religious nature of the performance".[3]

As in the Greek-English-Lexicon quoted before, 'Dictionary of Classical Antiquities' also explained this word 'the altar of Dionysus which stood in the centre of the orchestra in the Greek-theatre'.[4]

John William Donaldson had thrown some light upon the position and purpose of the Thymele. According to him-'In front of the Orchestra, over against the middle of the stage, stood an altar-like elevation with steps, and rising as high as the stage, called the Thymele. On this the chorus grouped itself when not singing, but participating in the action. The choragus on such occasions placed himself on the floor of the Thymele, the better to see what was passing on the stage, and to speak with persons there present'.[5]

Again he writes about the position of the Thymele. According to him, 'the Thymele lay exactly in the centre of the whole building'.[6]

Augustus William Schlegel writes about the height of the

---

1. Henry George Liddell & Robert Scott– *A Greek-English-Lexicon,* p. 809.
2. Thames and Hudson– *Encyclopaedia of World Theatre,* p. 14.
3. Ibid.
4. Oskar Seyffert– *Dictiônary of Classical Antiquities,* p. 636.
5. John William Donaldson– *Theatre of the Greeks,* p. 323.
6. Ibid p. 323.

altar. According to him an altar used to be as high as the stage.[1]

Peter D. Arnott has also propounded his views about the altar as he states "The most important feature of many plays in an altar around which characters sit in supplication, or to which they fly for protection. This was probably not the central altar in the orchestra, which was the cult-altar of Dionysus and associated with the religious side of the festival.[2]

Here he has relied upon the views of ancient authority in his work. According to him-'One ancient authority states that the stage 'property' altar was a permanent fixture before the central door of the skene'.[3]

The above cited views about the Thymele reveal that in the centre of the orchestra was an altar for Dionysus, called the Thymele in the Greek theatre. On this the choral dances used to be held in the area round the altar. The above discussion also makes it amply clear that the altar should be as high as the stage. So it can be safely said that altar and stage should have the same level. See Fig. 27.

Donaldson writing about the shape of the altar says-"In the middle of this open flat stood a small platform, square and slightly elevated called, (θυμελη) which saved both, as an altar for the sacrifices, that preceded the exhibition and as the central point, to which the choral movements were all referred'.[4]

From the above cited views of the different scholars it is established beyond doubts that a square shape altar was constructed in the middle of the orchestra, in honour of Dionysus in the ancient Greek theatre as high as the stage. See Fig. 16.

---

1. Augustus William Schlegel– *Dramatic Art & Literature*, p. 58.
2. Peter D.Arnott– *An Introduction to the Greek Theatre* p. 41.
3. *Ibid* p. 41.
4. John William Donaldson– *Theatre of the Greeks*, p. 140.

Peter D. Arnott[1] and John William Donaldson[2] have mentioned in their work that the Thymele sometimes was made to represent a tomb As in Persians and Choephoroi of Aeschylus tombs have been represented by the stage-altar.

Comparison

Difference

The first difference between the position of the altar by the term 'Thymele' in the Greek theatre and '*Vedikā*' in the Indian theatre is that the former was erected in the centre of the orchestra while the later was constructed on either sides of the *Raṅgapīṭha.*

The second difference is that of its number-one in Greek theatre while two in the Indian theatre.

Similarity

The shape of the altar in the Indian theatre, as specified by Bharata and Abhinavagupta, is similar to that of the Greek theatre, both being square.

In both the cases the height of the altar was at par with the stage.

Theologeion (θεολογ–ειον)

There used to be some complicated stage-machinery called Theologeion in the upper storey of the Greek-theatre to show the appearance of the Gods.

Theologeion is interpreted in the 'Greek-English-Lexicon' as- "A place above the stage where Gods appeared".[3] Similarly 'World-theatre-Encyclopaedia' interprets the Theologeion as the 'Stage of the Gods'.[4]

---

1. Peter D.Arnott– *An Introduction to the Greek Theatre,* p. 41.
2. John William Donaldson– *Theatre of the Greeks*, p. 140.
3. Henry George Liddell & Robert scott– *A Greek-English-Lexicon,* p. 790.
4. Thames and Hudson– *Encyclopaedia of World Theatre,* p. 268.

H.C. Baldry has given Pollux's view about the Theologeion as-"above the skene-a place from which Gods speak".[1] H.C. Baldry argues that from some of the plays of Aeschylus and Euripides clears that such a higher level was required and it was provided by the flat roof of the wooden structure itself, presumably reached by stairs inside the building in the fifth century.[2]

John William Donaldson propounded his views about the Theologeion in his work. According to him 'there was θεολογειον, a platform surrounded and concealed by clouds, where Gods or heroes to be seen passing through the void of the sky'.[3]

The word Theologeion is also explained in 'The New Theatre Handbook' as in the Greek-theatre, a platform above the Logeion where actors usually appeared; the Theologion was used by actors portraying Gods.[4]

J.P. Mahaffy interprets the Theologeion as the 'God's stage'. He also writes about it that it seems, this machinery had been hidden by a large curtain hung from above.[5]

T.B.L. Webster has given an example for using the Theologeion. He called it the "High platform". He writes-'This high platform may also have been used by the chorus of the Prometheus Vinctus during their first scene when they enter in a winged car or cars; this is perhaps the least unsatisfactory of the many interpretations that have been given; the only certainty is that the chorus do not, when they enter, take their normal place in the orchestra; they only appear there after the departure of

1. H. C. Baldry— *The Greek Tragic Theatre* p. 42.
2. Ibid p. 42.
3. John William Donaldson— *Theatre of the Greeks,* p. 143.
4. Bernard Sobel— *The New Theatre Handbook,* p. 671-672.
5. J.P. Mahaffy— *Greek Classical Literature,* Vol.I, Part II (Dramatic poets) p. 18.

Okeanos'.[1]

Thereafter he has given another example that this may be the same high platform as is used by the Watchman in the Agamenon.[2]

After determining the position of Theologeion according the views of different scholars. We now look into its the purpose it was meant for? And as T.B.L. Webster states the chief advantage was, that the actors could be seen and heard better on this high stage.[3]

In view of aforesaid comments it can be reasonably concluded that a platform above the Logeion or flat roof of the skene, where Gods made their appearance in the Greek theatre, was called Theologeion, its main purpose was that the actors could be seen and heard easily.

Though the Indian theatre also had been double storeyed, (द्विभूमि) there was no such type of platform.

1. T.B.L. Webster– *Greek Theatre Production* p. 12.

2. Ibid. p. 12.

3. Ibid. p. 21.

CHAPTER - 7

Conclusion

The discussions in the foregoing pages lead us to point out clearly many points of parity and disparity between the Greek and Indian Theatres-which may directly be put down as follows:

Similarities:

1. The Source of Origin

The source of origin of both these theaters was religion. In India the theatre originated in the form of festivals and rituals undergone on the occasion of religious festival of 'इन्द्रध्वज'[1] celebrated to hale the victory of god '*Indra*' on *Asuras*, as is indicated by Bharata in his *Nāṭyaśāstra*.[2]

In Greece also the theatre has as it origin the religious festival of Dionysus, used to be celebrated annually in the month of March or April in honour of the God Dionysus.

2. Open-air theatre

The dramas were staged in the open place in both Greece and India in the ancient time.

In the earlier period the Greek theatres were quite open above and dramas were acted in day time, under the sky.

Similarly in India also the plays were acted in the open places as Bharata indicated in his work.[3]

3. Stage

Stage was divided into two parts, in Greek and Indian

---

1. Babulal Shukla Shastri has mentioned in his work that 'Indradhavja' festival was celebrated in 'भाद्रपद शुक्ल-द्वादशी' in honour of the victory of '*Indra*'. p. 15 *Nāṭyaśāstra* - Chokhambha Edition.
2. *Nāṭyaśāstra* 1- 53-54. Chokhambha Edition.
3. अथ बाह्यप्रयोगे तु प्रेक्षागृहविवर्जिते।
विदिक्ष्वपि भवेद्रङ्ग कदाचिद्भर्तुराज्ञया।।

—*Nāṭyaśastra*, 14-63, Chokhambha Edition.

theatres. At the later period Greek stage come to have two divisions. The first part of the Greek stage was called Logeion, where actors speak. The second and back portion of the Greek stage was proscenium, which representing the scenery and where the stage-machinery were placed.

The Indian stage also was divided into two portions- *Raṅgapīṭha* and *Rangaśīrṣa*. The *Raṅgapīṭha* was the main and the front portion meant for the actors to play their roles while the *Raṅgaśīrṣa* the back portion was utilised by the singers and musicians to sit and relax

4. Projecting-Wings

In both the theatres two projecting wings were constructed at position is common to both. In Greek theatre these were called 'Paraskenia' and were constructed on either end of the stage. Similarly in Indian theatre also the projecting wings, called as *Mattavāraṇīs*, were erected on both the sides of the stage.

5. Altar

Another similarity is found in the shape of the *Vedikā* (altar)-in the Indian theatre and the 'Thymela' in the Greek theatre, both shaped as square and having the same level as those of the stage. See Fig. 13, 16.

6. Curtain

The position of the curtain in the Indian theatre as specified by Abhinavagupta is the same as it is in the Greek theatre. Abhinavagupta has located the curtain in between the *Raṅgapīṭ ha* and the *Raṅgaśīrṣa*.[1] In the Greek theatre also the curtain was hung between the Logeion and Proscenium.[2]

7. Auditorium

The auditorium was constructed in the stair-form in both the Greek and Indian theatres. In Indian theatre, as Bharata

---

1. *Abhinava-bhāratī*, p. 506. B.H.U.P. Varanasi.

2. John William Donaldson— *Theatre of the Greeks* p. 145.

indicates, the auditorium was constructed of wood or bricks and had the shape of a stair-case, was to be occupied by the audience. The seats were arranged successively at a height of one *hasta* from the floor so that the stage might be perfectly visible to the audience.

In the Greek theatre also the auditorium was constructed in the same fashion and all the seats of the auditorium were placed in rows which themselves were arranged in manner that each back ro.w stood higher to its frontal one. The seats were made of wood or stone in Greek as well as in Indian theatre.

Dissimilarities

Beyond these similarities many dissimilarities also are perceptible in matter of their construction.

In Greek theatre, the altar called thymele, was erected in the middle of the centre, stipulated for orchestra or dancing place while in case of Indian theatre the altars, called *Vedikā*, were constructed on both the sides of *Raṅgapīṭha.*

The second difference is that of the number of the altars. In Greek theatre there was only one while in Indian theatre two altars used to be erected.

Then there is another dissimilarity which pertains to the curtain. In Indian theatre, there was only one curtain on the stage just in front of the audience and used to be drawn when the actors entered the stage while in the Greek theatre the curtain served as back-ground.

Then we come across yet other dissimilarity existing in the form of the shapes of the auditorium in both the cases. The Greek auditorium was in semi=-circular in shape and was divided into two portions by means of Diazoma-upper and lower part, while the Indian auditorium was in square-form in the *Vikṛṣṭa*, rectangular in *caturasra* and triangular in the Trysara theatre.

The Greek theatre had developed some mechanical devices to represent such scenes as could not be practically shown to the spectators in their realistic form while Indian theatre made no

use of such mechanical devices.

There was still another dissimilarity with regard to use or non-use of mechanical devices.

The controversial point as to whether Indian theatre was influenced in any way by the Greek theatre or not.

The scholars who accept the theory of Greek influence on Indian theatre, like Weber; Levy and other scholars who has given the interpretation in favour of Greek influence. They have taken a point of *Yavanikā* to prove the Greek influence on Indian theatre.

Other scholars who do not believe in any Greek influence on Indian theatre; Dr. Keith, Dr. Pischel, Dr. Windish, Prof. Baldev Uppadhyay, Dr. Hemendra Nath Dass Gupta, have given the interpretations against Greek influence.

In support of the above Greek influence we got some recent matter on this topic in 'The Hindustan Times' daily. Prof. M.L. Varad Pande writes in his article that a Greek-play was staged in Alexander's Military Camp on the bank of the Jhelum. He also points out that now scholars have actually found out, which play was enacted in the Alexander's Military Camp in Punjab in the year 326 B.C., was 'Agen'.

Prof. M.L. Varad Pande has also given a photograph of an Amphi-theatre with a pronounced Graeco-Roman influence excavated at Nāgārjunakoṇḍa in Andhra Pradesh.[1]

Mr. R.K. Yajnik has quoted that Dr. Bloch unearthed an ancient theatrical stage in a cave in Ramagarh and proved it to be 2,300 years old.[2] Prof. Amulya Charan Bidyabhūshan has mentioned the full details about the Sitabengara cave in Ramagarh in his article.[3]

---

1. M.L. Varad-Pande— *Greek Theatre in Ancient India* in 'The Hindustan Times' p. 5, dated 11th October, 1981.
2. R.K. Yajnik— *The Indian Theatre*, p. 14. Foot-note.
3. Amulya Charan Bidyābhūṣan— *The Dance Theatre at Ramagarh*. This article is in *The Theatre of the Hindus* by H.H. Wilson. p. 219-224.

In seems that no specific factor is available in the context of Greek influence but it can be safely asserted that some sort of Greek influence found its place in the Indian theatre because the photographs and monuments of Greek theatre of 4th or 5the Century B.C. are available, while no such ancient photographs of Indian theatre exist and the similarities, dissimilarities previously discussed herein are difficult to be asserted for otherwise.

Bibliography

1. Acharya, P.K.– *'A Dictionary of Hindu Architecture'*. Bhāratīya Publishing House, H.O. B-9/45, Pilkhana, Sonarpur, Vanaransi. 1979.
2. Ed. Āchārya, Viśweśvar– *'Hindi Abhinava-bhāratī'*. Hindi Dept., University of Delhi, Delhi, First Edition-1960.
3. Ed. Agrawal, Madan Mohan– *'Bhāvaprakāśanam of Śāradātanaya'*. Agra Publication, Sadabad, Radhakrishana General Store- 1978.
4. *Amarakośa*-Com. *Amarapadavivṛtti* of Liṅgayasūrin and the com. *Amarapadapārijāta* of Mallinatha'. The Adyar Library and Reasearch Centre, Adyar, Madras-20. 1971.
5. *Amara-Kosha*– With the annotation of Raghunatha Chakrabartty'. P.M. Soor & Co. Crown Press, 2, Goabagan Street, Calcutta.
6. *Amara-Kosha*– With the commentary of Kṣīrasvāmin'. Law Printing Press, 449, Shanwar Peth, Poona. 1913.
7. *Amara-Kosha*– With the commentary of Maheśvara'. Government Central Book Depot, Bombay. 1890.
8. *Amara-Kosha* – Com. *Padacandrikā*'. Sanskrit College, Calcutta. 1978. Calcutta Sanskrit College Research Series No.-CXXVI.
9. Apte, Vaman Shivram– *'The Student's Sanskrit-English Dictionary'*. Motilal Banarasidass, Bangalow Road, Jawahar Nagar, Delhi-7. 1979.
10. Arnott, Peter D.– *'An Introduction to the Greek Theatre'*. Macmillan & Co. Ltd., New York, St. Martin Press. 1962.
11. Baldry, H.C.– *'The Greek Tragic Theatre'*. Chatto & Windus Ltd. 40, William IV Street, London WC2. 1971.
12. Bhandare, M.S.– *'The Śiśupālavadha of Māgha'*. Messrs

Gopal Narayan & Co., Booksellers & Publishers. Kalbadevi Road, Bombay. 1932.

13. Brockett, Oscar G.– '*Theatre an Introduction*'. New York, Holt, Richart and Winston. 1964.

14. Cheney, Sheldon– '*The Theatre, three thousand years of Drama, Acting and Stage-craft*'. Longmans, Green & Co., New York. 1952.

15. Cleaver, James– '*The Theatre through the Ages*'. London, George G. Harrap & Co. Ltd. Sydney Toronto Bombay Stockholm. 1946.

16. Dasgupta, S.N. and De, S.K.– '*A History of Sanskrit Literature*, Classical Period'. Vol. I. University of Calcutta. 1977.

17. Donaldson, John William– '*The Theatre of the Greeks*'. Gilbert & Rivington Printers, St. John's Square, Fifth Edition-MDCCCXLIV.

18. Encyclopaedia Britannica– (A New Survey of Universal Knowledge). *Encyclopaedia Britannica*, Inc., William Benton, Publisher. 1966.

19. Gassner, John and Quinn– '*The Reader's Encyclopaedia of World Drama*'. New York, Thomas Y. Crowell. 1969.

20. Ed. Ghosh, Manmohan– *The Nāṭyaśāstra,* Granthalaya, Pvt. Ltd., 4/3 B Bankim Chatterjee Street, Calcutta-12. Second Edition. 1967.

21. Granville, Wilfred– '*A Dictionary of Theatrical Terms*'. Andra Dentsch Ltd., 12, Tayer Street, Manchester Square, London W 1. 1952.

22. Gupta, C.B.– '*Indian Theatre*'. Motilal Banarsidass, Banaras. 1954.

23. Gupta, Hemendra Nath Das– '*The Indian Stage*'. Vol. I. M.K. Das Gupta, 124/5B, Russa Road, Kalighat, Calcutta. 1944.

24. Hartnoll, Phyllis– '*The Oxford Companion to the*

Theatre'. London, Oxford University Press, New York. Third Edition. 1967.

25. Ed. Hasting, James– '*Encyclopaedia of Religion and Ethics*'. T & T Clark, 38 George Street, New York. Third Impression-1954.
26. Ed. Hoshing, Jagannatha Shastri– '*Vairāgya Śataka*' of Bhartrihari'. Vidyabhawan Sanskrit Granthmala. 1961.
27. Ed. J. Meine Franklin & Others– '*The American Peoples Encyclopaedia*'. The Spencer Press Inc., Chicago. 1955.
28. Kale, M.R.– '*Mālatī-Mādhava of Bhavabhūti*'. Delhi Motilal Banarsidass. 1967.
29. Kavi, M. Ramakrishna– '*Bharatakośa*'. The T.T. Devasthanam Press, Tirupati. 1951.
30. Ed. Kavi M. Ramakrishna– '*Nāṭyaśāstra of Bharatamuni*'. Oriental Institute, Baroda. Vol. I, II, III, IV. Second Edition. 1956.
31. Ed. Nagar, R.S.– '*Nāṭyaśāstra of Bharatmuni*' with the Commentary of Abhinava-bhāratī (4 vols.) by Abhinavaguptācārya. Parimal Publications, Delhi.
32. Keith, A. Berriedale– '*The Sanskrit Drama*'. Oxford University Press. 1970.
33. Knudsen, Vern O and Harris, Cyrill M.– '*Aconstical Designing in Architecture*'. N.R. Wiley. 1950.
34. Lewis, Charlton T. & Short Charls– '*A Latin Dictionary*'. Oxford University Press, Ely House, London W 1. 1966.
35. Liddell, Henry George & Scott, Robert– '*A Greek-English-Lexicon*'. Oxford University Press, Ely House, London. W.1. New (ninth) Edition. 1966.
36. Mahaffy, J.P.-'A History of Classical Greek Literature'. Vol. I, Part II. (The Dramatic Poets). London, Macmillan & Co. Ltd. 1903.
37. Mankad, D.R.– '*Ancient Indian Theatre*'. Charotar Book Stall, Station Road, Tulsi Sadan, Anand (W. Rly.) Second

Edition-1960.

38. Norwood, Gilbert– '*Greek Tragedy*'. Methuen & Co. Ltd., 36, Essex Street, W.C. London. 1920.

39. Ed. Oates J. Whitney & JR. O'Neill Eugene– '*The Complete Greek Drama*' Vol. I. Randson House, New York. 1938.

40. Ed. Pande, Srijanardan– '*Uttara-rāmacarita of Bhavabhūti*'. Motilal Banarasidass, Delhi. 1977.

41. Ed. Panda, Acharya Sridhar Prasad– '*Mṛcchakaṭika of Śūdraka*'. Student Store, Biharipur, Bareilly. First Edition. 1972.

42. Panta, Mohan Deva– '*Mālavikāgnimitra of Kālidāsa*'. Delhi, Motiial Banarasidass. Third Edition. 1968.

43. Rangacharya, Adya– '*Introduction to Bharata's Nāṭya-śāstra*. Popular Prakashan, 35 C, Tardeo Road, Bombay-34, WB. 1966.

44. Ray, Govinda Chandra– '*Bharata Nāṭyaśāstramem Nāṭya Śālāon ke Rūpa* (Hindi)'.Kashi Press, Varanasi. 1958.

45. Richter, Gisela M.A.– '*Handbook of Greek Art*'. Phaidon Press, London. 1959.

46. Ridgeway, W.– '*The Drana and Dramatic Dunces of Non-European Races*, Cambridge University Press, Cambridge. 1915.

47. Ed. Śāstri Mahāmahopādhyāya T. Gaṇapati– '*Samarāṅgaṇa Sūtradhāra*' by King Bhojadeva. Gaekwad's Oriental Series No. XXV. Vol. I. 1924.

48. Ed. Shastri, Sukla Babulal– *Nāṭyaśāstra of Bharat Muni*. Chaukhambha Sanskrit Sansthan, P.O. Chaukhambha, P.B. No. 139, Jadan Bhawan K. 37/116, Gopal Mandir Lane, Varanasi. 1978.

49. Schlegel, Augustus Villiam– '*Dramatic Art and Literature*'. William Clowes and Sons, Stanford Street and Charing Cross, London.1811.

50. Seyffert, Oskar— '*A Dictionary of Classical Antiquities*'. The Meridian Library, Published by Meridian Books, New York. Second Edition. 1957.

51. Sharma, Bholanath— '*Nāṭyaśāstra of Bharatamuni*'. Sahitya Niketan, Kanpur. Second Edition. 1960.

52. Ed. Shastri, Gangadhar— '*Kumārasambhava of Kālidāsa*'. Haridass Sanskrit Granthamala. Second Edition. 1953.

54. Shastri Madhusudan— '*Nāṭyaśāstra of Bharatmuni* with Commentary *Abhinava-bhāratī* by Abhinavaguptācārya. Banaras Hindu University Press, Varanasi-5. 1971.

55. Ed. Sobel, Bernard— '*The New Theatre Handbook and Digest of Plays*'. Crown Publishers Inc., New York. 1959.

56. Ed. Sukthankar, V.S. and Balvalkar, S.K.— '*The Mahābhārata-Droṇaparvan*'. Vol. 8,9. Bhandarkar Oriental Research Institute, Poona. 1933.

57. Tarlekar, G.H.— '*Studies in the Nāṭyaśāstra*'. Motilal Banarasidasṣ, Bungalow Road, Jawahar Nagar, Delhi-7 First Edition. 1975.

58. Thames and Hudson— '*Illustrated Encyclopaedia of World Theatre*'. Thames and Hudson Ltd., London. 1977.

59. '*The Harivaṁśa*'— The Khila or Supplement to the *Mahābhārata*'. Vol. V. The Bhandarkar Oriental Research Institute, Poona. 1976.

60. '*The New Encyclopaedia Britannica*'.-Macropaedia Inc., William Benton, Publisher, 1943-1973. 15th Edition. 1977.

61. Vyāsa, Veda— '*Bhāgavata Purāṇa A Linguistic Study*' Thibrugrah, Ashutosh Sharma Vishwas. 1968.

62. Vidyalankar, Nirupaṇa and Dr. Pandey, Baburam- '*Abhijñanaśākuntalam of Kālidāsa*'. Sahitya Bhandar, Subhash Bazar, Meerut. Fourth Edition. Sept. 1974.

63. Webster, T.B.L.— '*Greek Theatre Production*'. Methuen & Co. Ltd. 36, Essex Street, Strand, London WC2, First

Published in 1956.

64. Whiting, M. Frank— '*An Introduction to the Theatre*'. Harper & Brothers, New York. 1954.

65. Williams, Monier-Monier Sir— '*A Sanskrit-English-Dictionary*'. Motilal Banarasidass, Bungalow Road, Jawahar Nagar, Delhi-7. First Edition Published by Oxford University Press. 1899.

66. Wilson, H.H., Raghavan, V. Pisharoti, K.R. Vidyābhūṣan, Amulya Charan— '*The Theatre of the Hindus*'. Sushil Gupta (India) Limited, Calcutta-12. 1955.

67. Yajnik, R.K.— '*The Indian Theatre*'. George Allen & Unwin Ltd., Museum Street, London. 1933.

Articles

1. *A Critical Survey of the Ancient Indian Theatre in accordance with the Second Chapter of the Bharata Nāṭyaśāstra*. By D. Subba Rao. In the '*Nāṭyaśāstra*'. Vol. I. Baroda Edition.

2. *Greek Theatre in Ancient India* by M.L. Varad Pande, in 'The Hindustan Times' Dated 11th Oct., 1981.

3. *Theatre Architecture in Ancient India* by Dr. V. Raghavan. In the *Theatre of the Hindus*.

4. *The Dance Theatre at Ramgarh* by Amulya Charan Bidyābhūṣan in the *Theatre of the Hindus*.

Fig. No. 1. According to Dr. D R Mankad— It is a Rectangular Theatre. Its measurement given by him are shown ın this figure.

M = Mattavāraṇī

Fig. 1

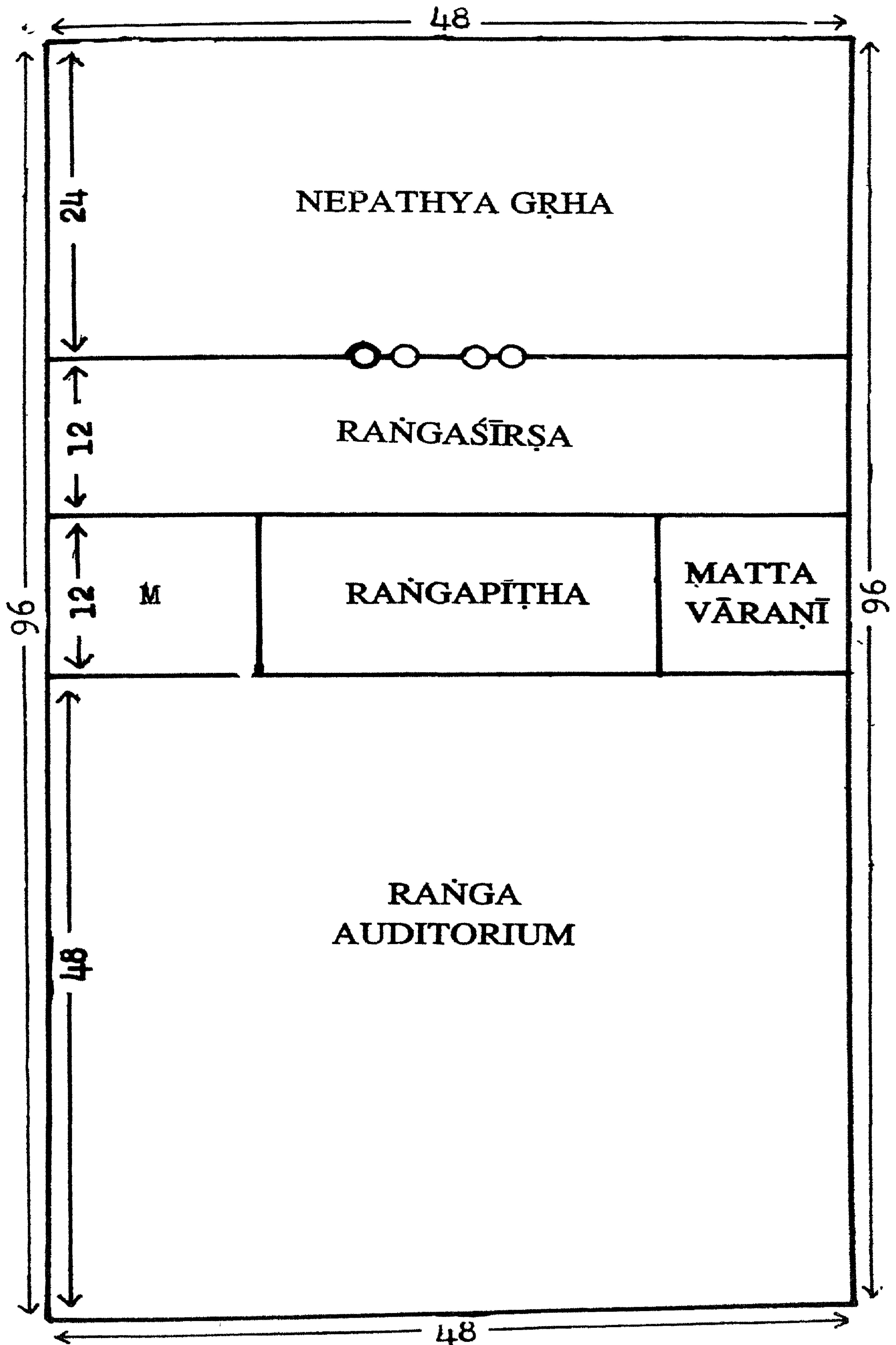
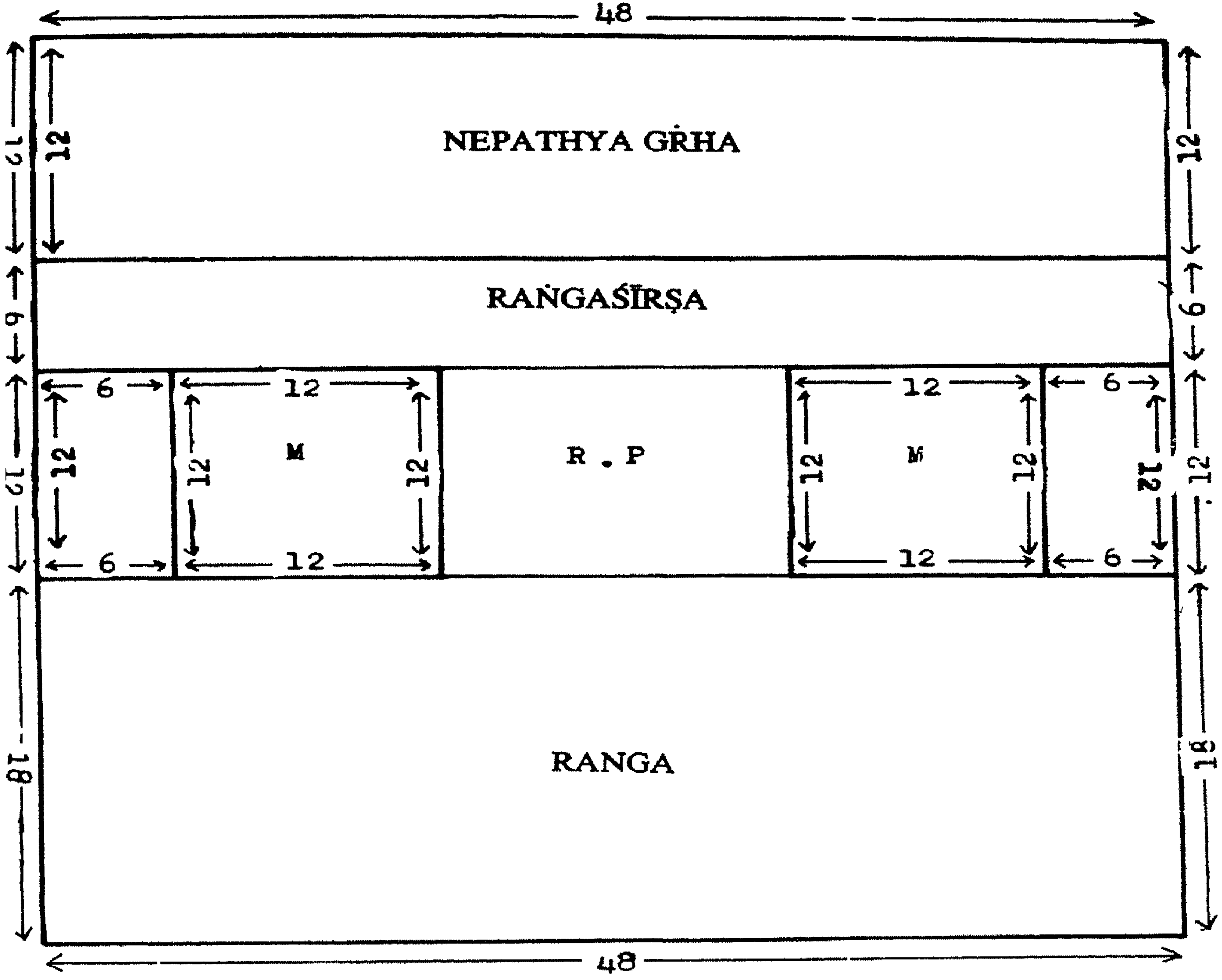

48
NEPATHYA GṚHA
24
RAṄGAŚĪRṢA
12
M
RAṄGAPĪṬHA
MATTA VĀRAṆĪ
12
96
96
RAṄGA AUDITORIUM
48
48

Fig. No. 2. According to Dr. D.R. Mankad– It is a Square Theatre and its measurement given by him are shown in this figure.

R.P. = Raṅgapīṭha

M= Mattavāraṇī

Fig. 2



48
NEPATHYA GṘHA
12
12
12
12
RAṄGAŚĪRṢA
6
6
6
12
12
12
M
12
12
12
R . P
12
12
M
12
12
12
6
12
12
6
RANGA
18
18
48

Fig. No. 3. According to Dr. D R. Mankad— It is a Rectangular Theatre and its measurement given by him are shown in this figure.

R.S. = Rangaśīrṭa

R.P. = Raṅgapīṭha

N = Napathyagṛha

Fig. 3

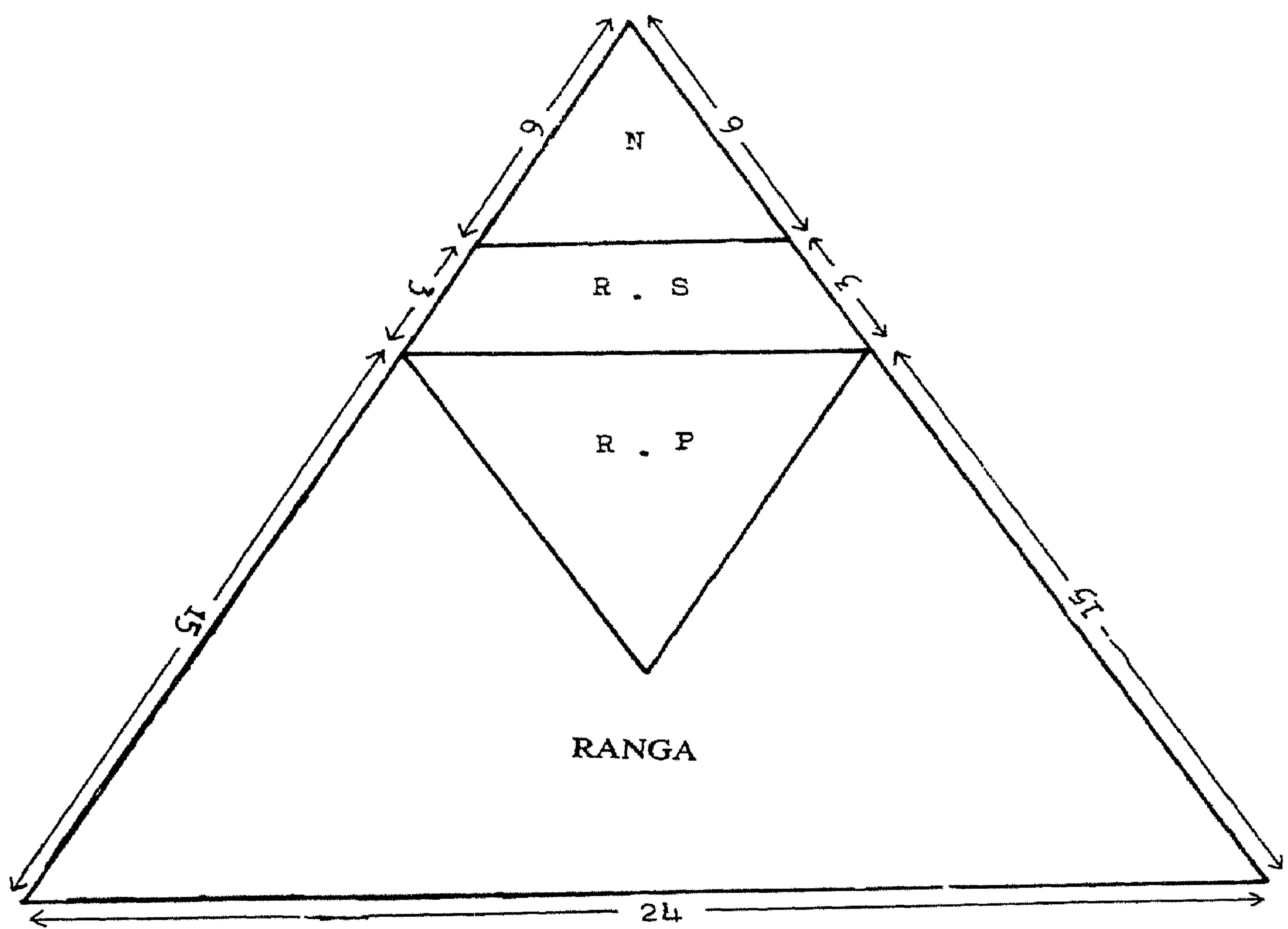


Fig. No. 4. According to Dr. C.B. Gupta— It is a Vikṛṣṭa Natyagṛha. Its measurement and Directions are shown in this figure.

Fig. 4
64x32 Cubits

NEPATHYA GṚHA
16x32

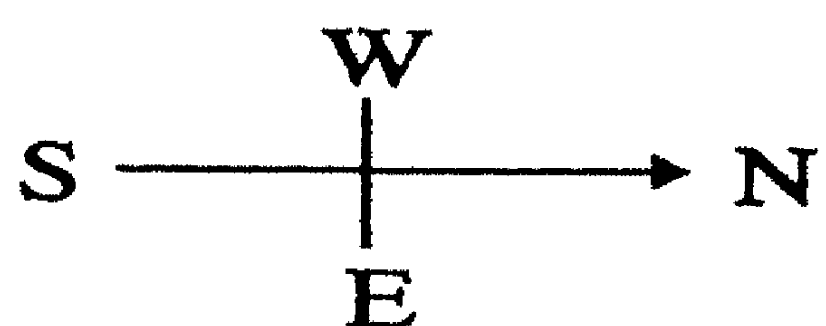
RANGAŚĪRṢA
8x32

MATTAVĀRAṆĪ
8x8

RANGAPĪTHA
8x16

MATTAVĀRAṆĪ
8x8

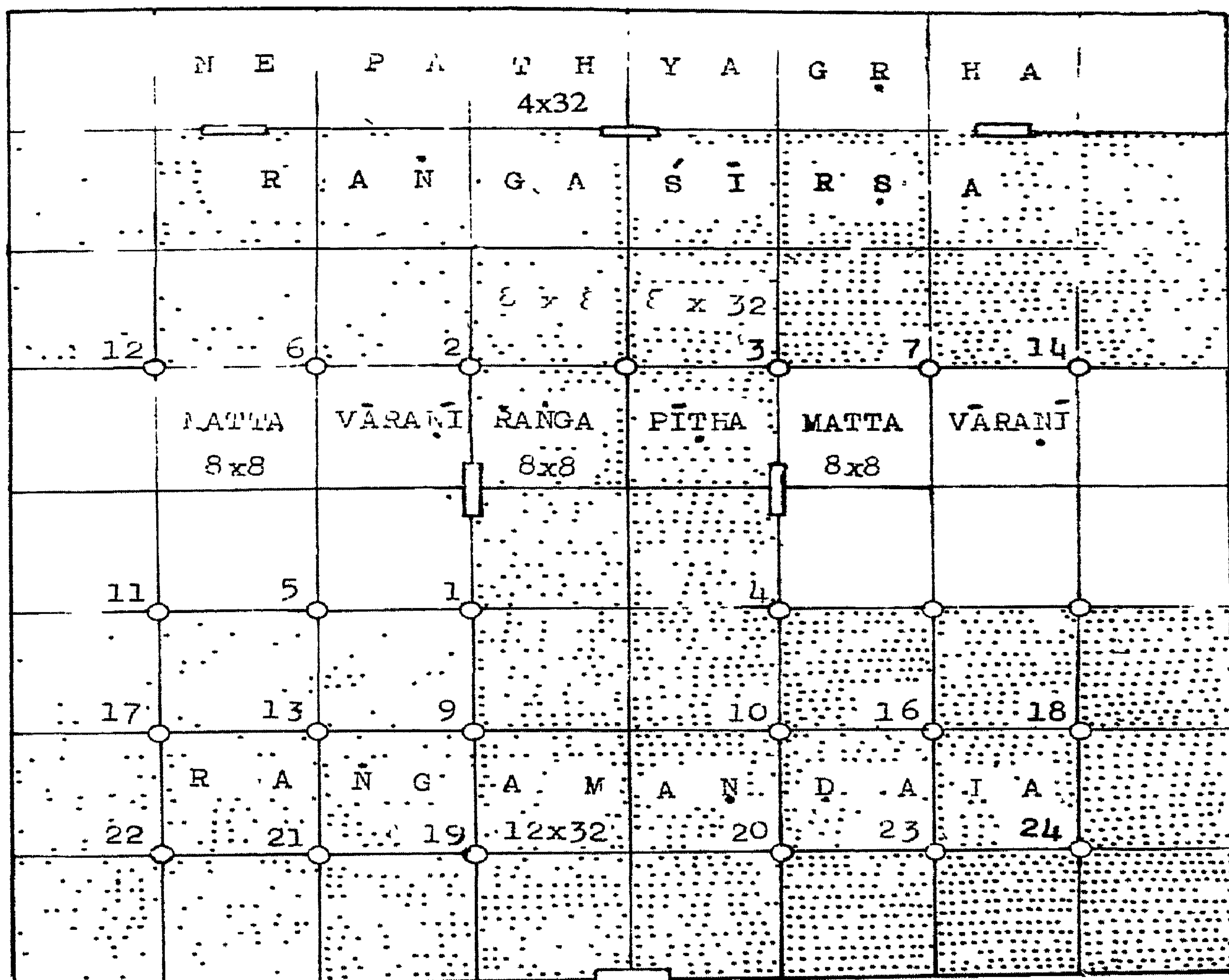
RANGAMAṆḌALA
32x32

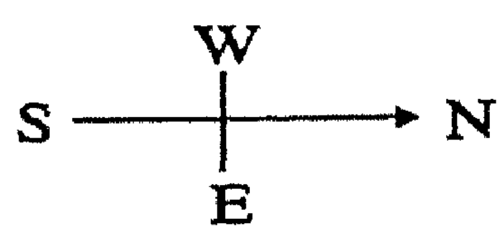


= DOORS
SCALE=3/4 Cubits

Fig. No. 5. According to Dr. C.B. Gupta— It is a Caturasra Natyagṛha. Its measurement and Directions, Pillars and Doors are shown in this figure.

Fig. 5





○ = PILLARA

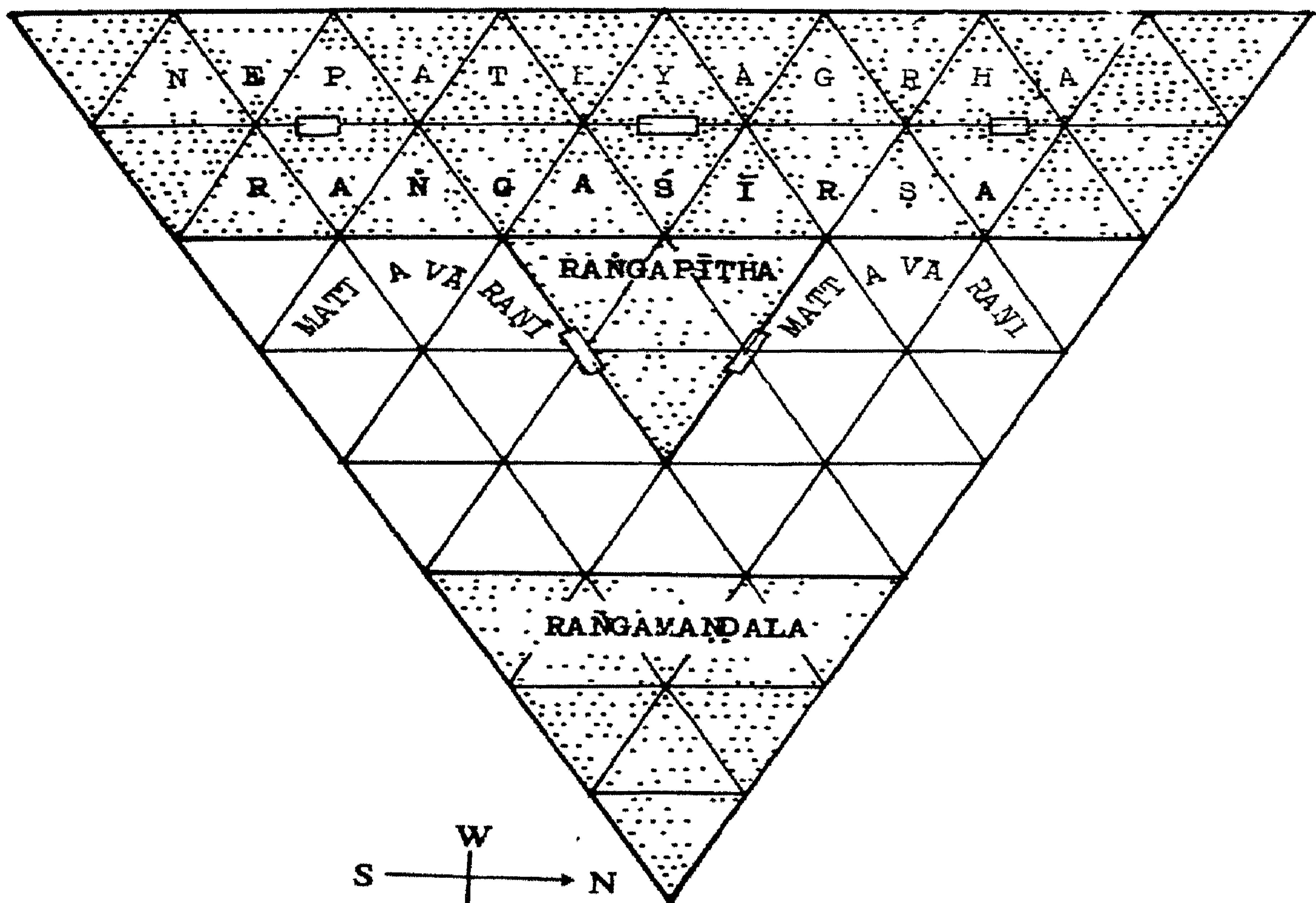
—▭— = DOORS

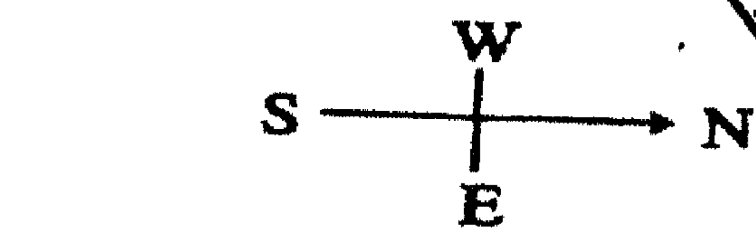
SCALE 1" = 8·CUBITAS

Fig. No. 6. According to Dr. C.B Gupta– It is a Tryasra Natyagṛha and its measurement and Directions, Pillars and Doors are shown in this figure.

Fig. 6

each side 32 Cubits





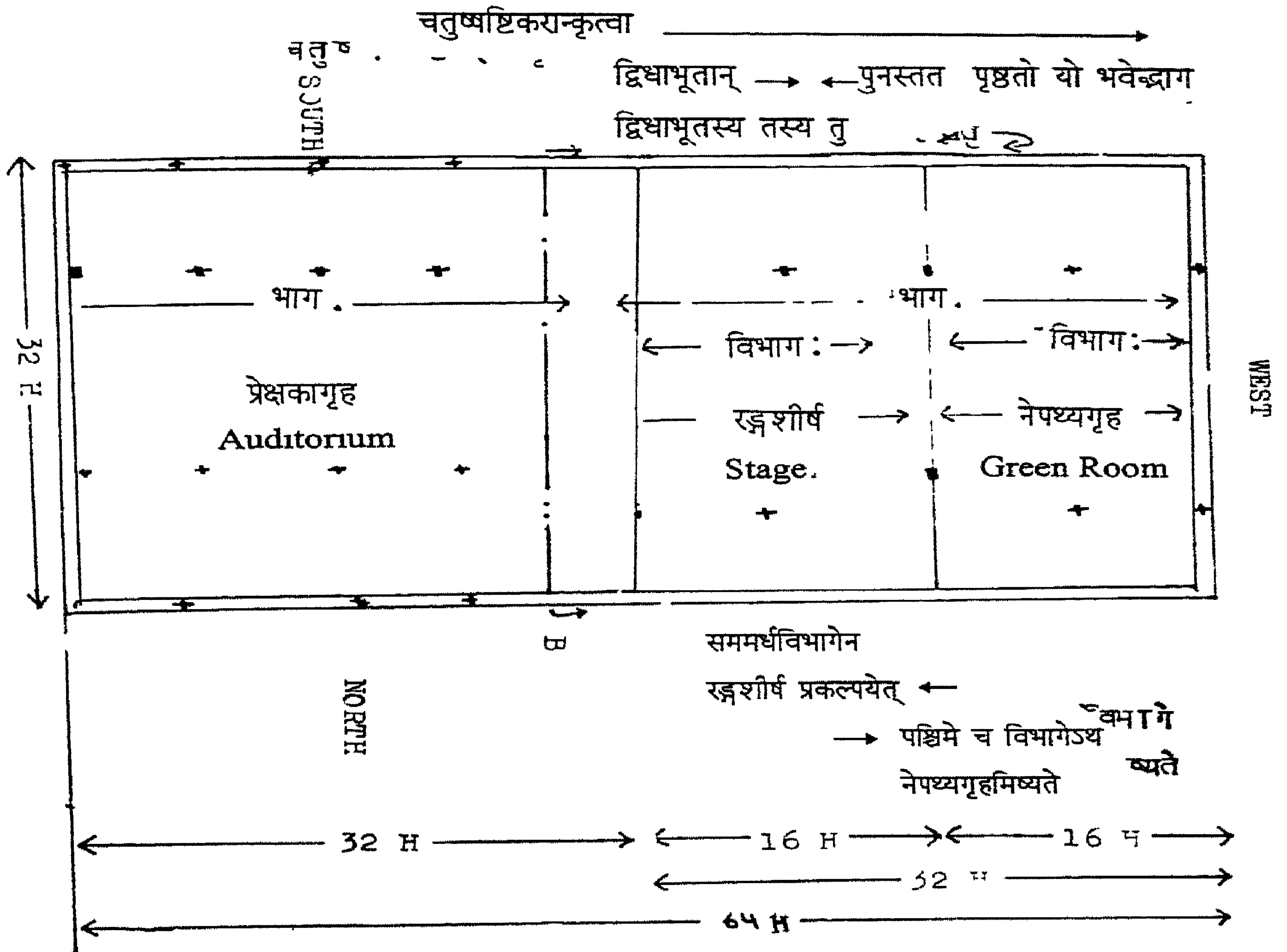
Scale= 1" = CUBITS

DOORS

Scale = 1"= 8 CUBITS

Fig. No 7. According to Prof D Subba Rao— It is the Pland of Rectangular Theatre

Fig. 7



चतुष्षष्टिकरान्कृत्वा
द्विधाभूतान्
पुनस्तत पृष्ठतो यो भवेद्भाग
द्विधाभूतस्य तस्य तु
SOUTH
32 H
भाग
प्रेक्षकागृह
Auditorium
भाग
विभाग:
रङ्गशीर्ष
Stage.
विभाग:
नेपथ्यगृह
Green Room
WEST
NORTH
सममर्धविभागेन
रङ्गशीर्ष प्रकल्पयेत्
पश्चिमे च विभागेऽथ
नेपथ्यगृहमिष्यते
32 H
16 H
16 H
32 H
64 H

Fig. No. 8. According to Prof. D. Subba Rao— It is the Plan of Squars Theatre. 4 main pillar and 24 other pillars, as pointed out by Bharata and Abhinavagupta are shown by him in this figure.

Fig. 8

PLAN   Plan of Square Theater   [illegible]

← 32 HASTAS →

← 16 HASTAS →

K   1/94   WEST   6/94   V

2/94   नेपथ्य गृहम्   7/94

कार्यद्वारद्वय चात्र

3/94   8/94   ← 8 HASTAS →

4/94   रङ्गशीर्षम्   9/94   ← 8 HASTAS →

SOUTH   5/94   10/94   NORTH

1/98   1/97   4/97   8/98

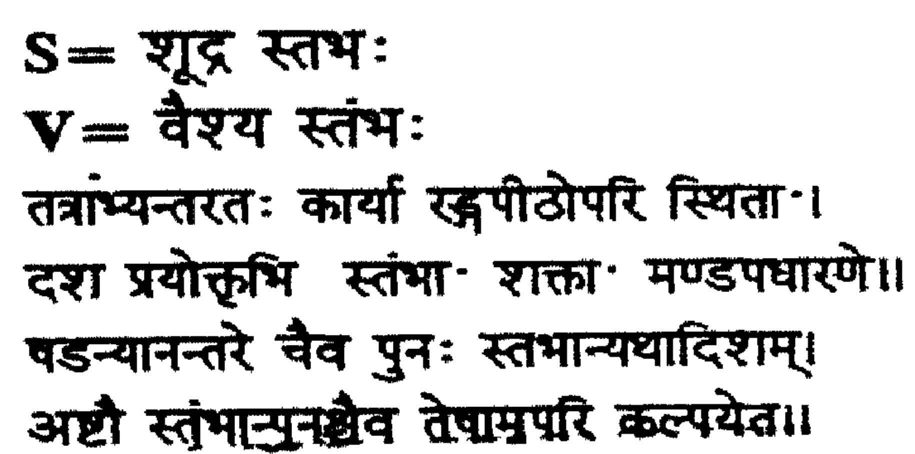
2/98   2/97   प्रेक्षकाणा निर्वेशनम्   5/97   7/98   ← 16 HASTAS →

3/98   3/97   6/97   6/98

B   4/98   EAST   5/98   S

← 32 HASTAS →

इष्टकादारुभि· कार्यं प्रेक्षकाणां निवेशनम्



B= ब्राह्मण स्तभ:	**S= शूद्र स्तभ:**
K= क्षत्रिय स्तंभ:	**V= वैश्य स्तंभ:**
1/94 To 10/94	तत्राभ्यन्तरतः कार्या रङ्गपीठोपरि स्थिता·।
	दश प्रयोक्तृभि स्तंभा· शक्ता· मण्डपधारणे॥
1/97 To 6/97	षडन्यानन्तरे चैव पुनः स्तभान्यथादिशम्।
1/98 To 8/98	अष्टौ स्तंभान्पुनश्चैव तेषामुपरि कल्पयेत॥

Fig. No. 9. According to Prof. D. Subba Rao— It is the Plan of Triangular Theatre. 4 main pillar and 24 other pillars, and Doors are also shown by him in this figure.

D1= First Door

D2= Second Door

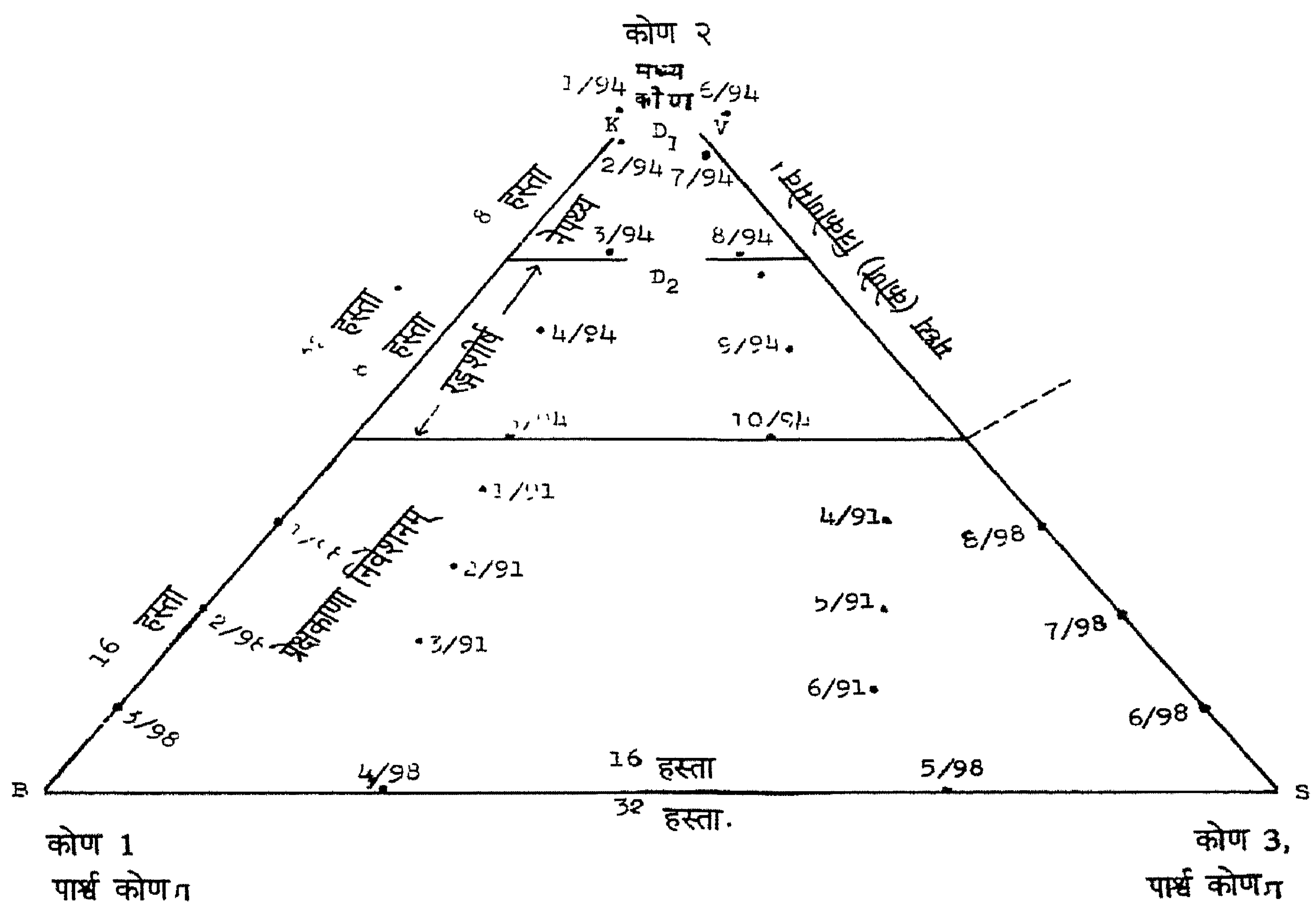

FIG. 9
कोण २
मध्य कोण
1/94
6/94
K
D1
V
2/94
7/94
8 हस्ता
3/94
8/94
D2
4/94
9/94
10/94
1/91
4/91
8/98
2/91
5/91
7/98
16 हस्ता
2/98
3/91
6/91
6/98
3/98
B
4/98
16 हस्ता
5/98
S
32 हस्ता.
कोण 1
पार्श्व कोण
कोण 3,
पार्श्व कोण

Fig. No. 10. According to Prof. D. Subba Rao— Position of Mattavāraṇī are shown in this figure.

Fig. 10

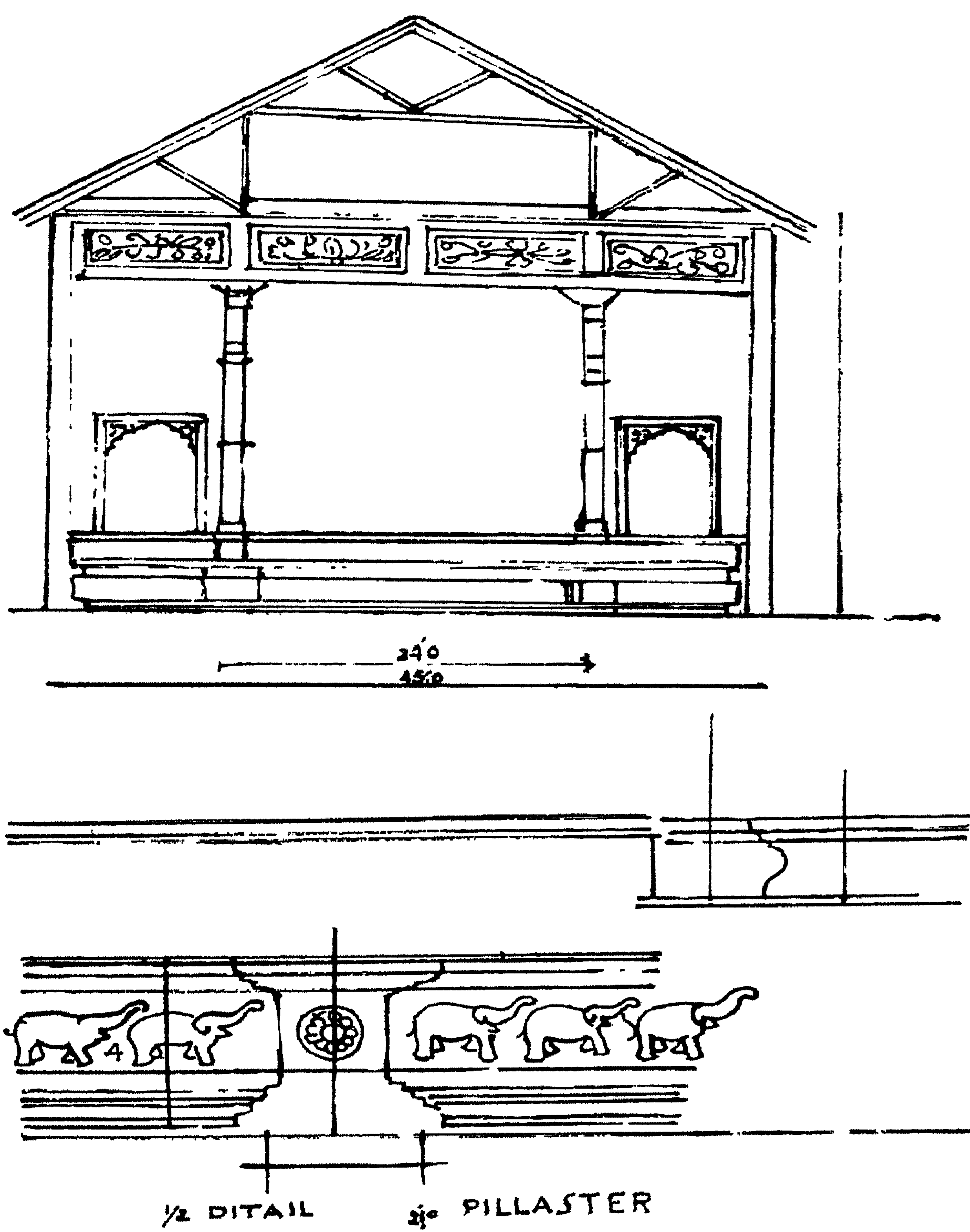


Fig. No. 11. According to Prof Man Mohan Ghoṣ— This figure shows three tyhpes of theatre, in this figure.

A — shows Vikṛṣṭa Maṇḍapa.

B — shows Caturasra Manḍapa.

C — shows Tryasra Maṇḍapa.

Fig. 11

श्री डा· मनमोहन घोषके मतानुसार
त्रिविध मण्डपके चित्र

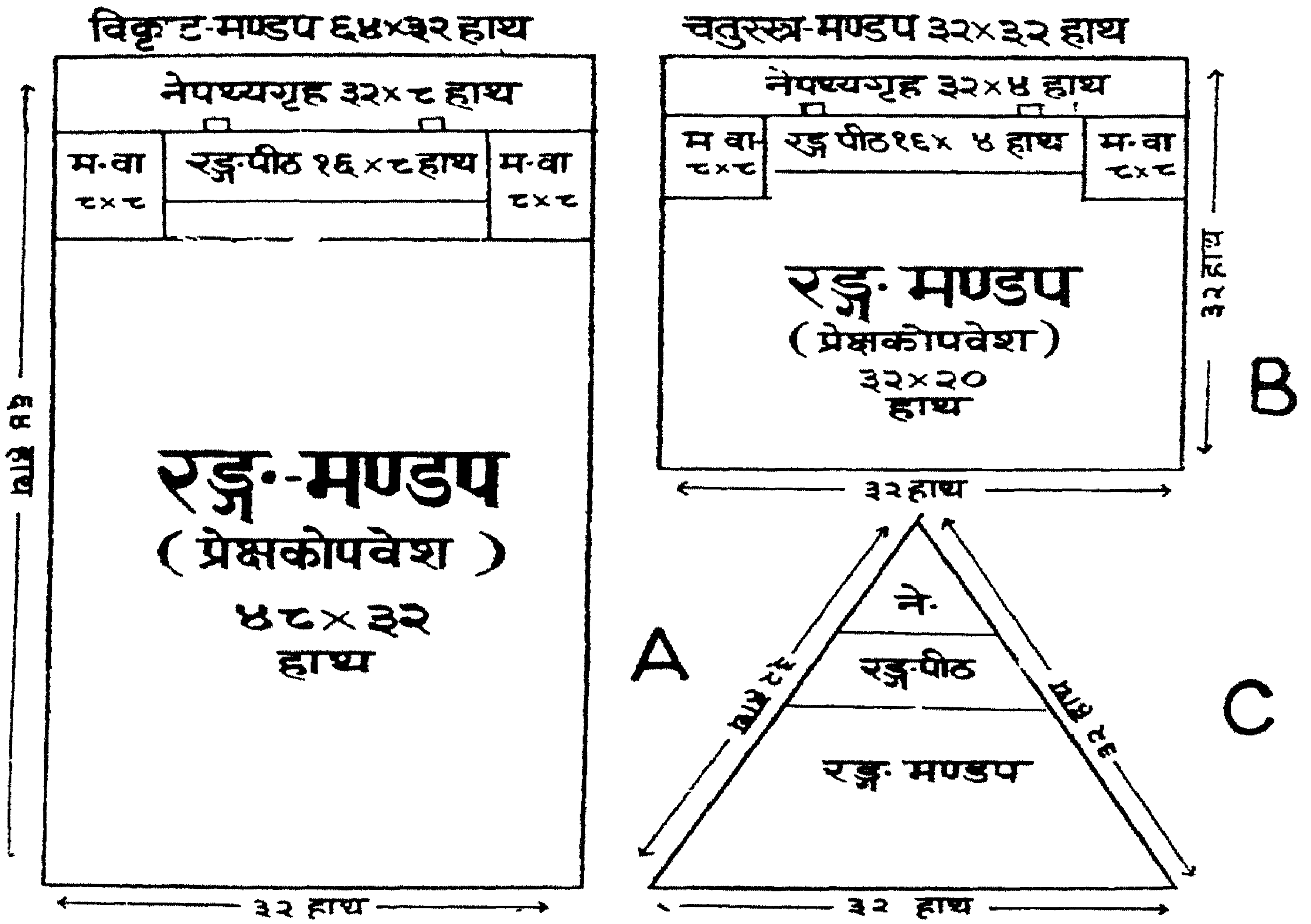


Fig. No. 12. According to the measurement of Bharata and Abhinavagupta— This figure shows the Vikṛṣṭa Theatre

K= Kṣatriyas Stambha

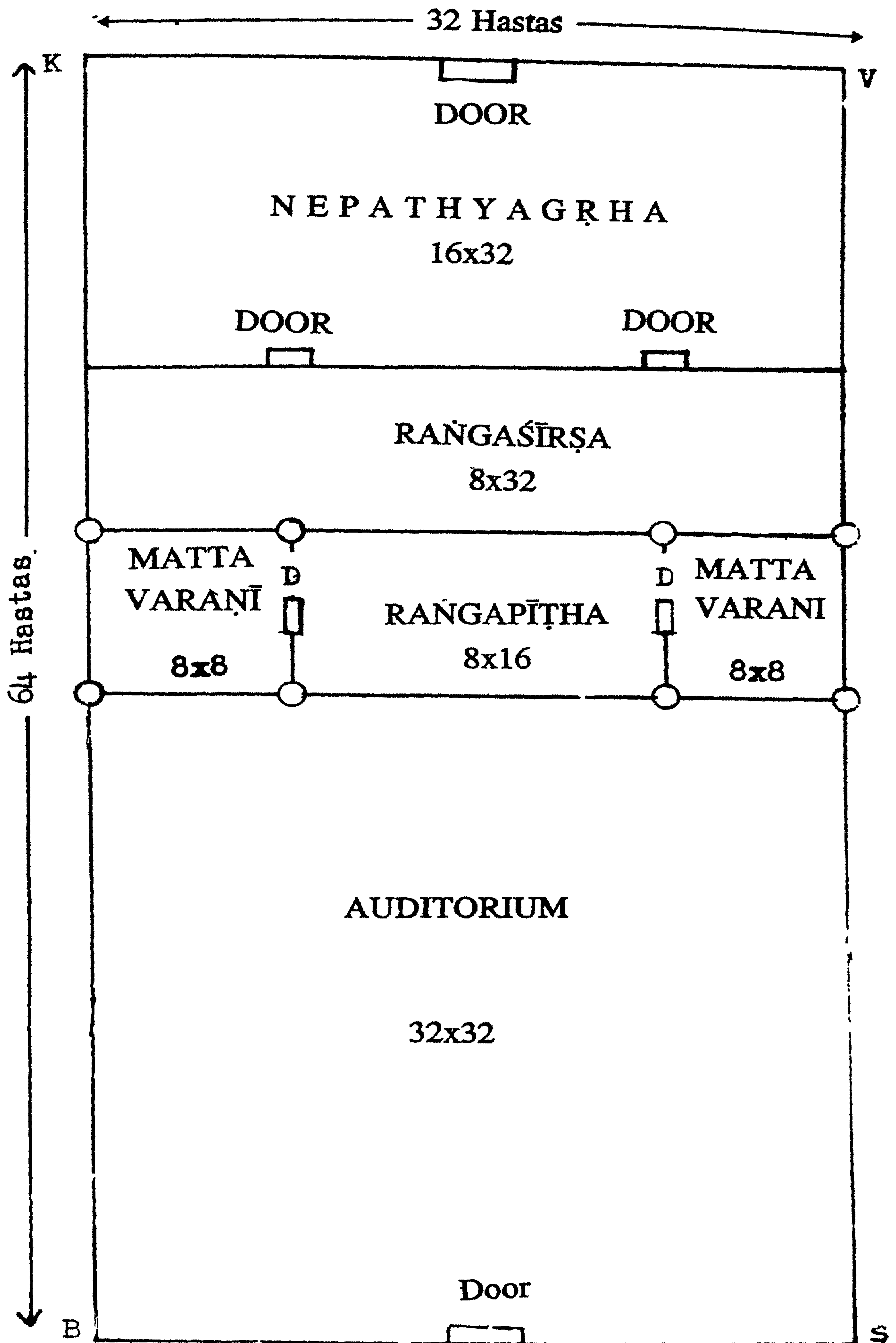
V= Vaiśya Stambha

B= Brāhmaṇa

S= Śūdra Stambha

D= Door

Fig. 12



32 Hastas
64 Hastas
K
V
B
S
DOOR
NEPATHYAGṚHA
16x32
DOOR
DOOR
RAṄGAŚĪRṢA
8x32
MATTA
VARAṆĪ
8x8
D
RAṄGAPĪṬHA
8x16
D
MATTA
VARANI
8x8
AUDITORIUM
32x32
Door

Fig. No. 13. According to the measurement of Bharata and Abhinavagupta— This figure shows the Caturasra Theatre.

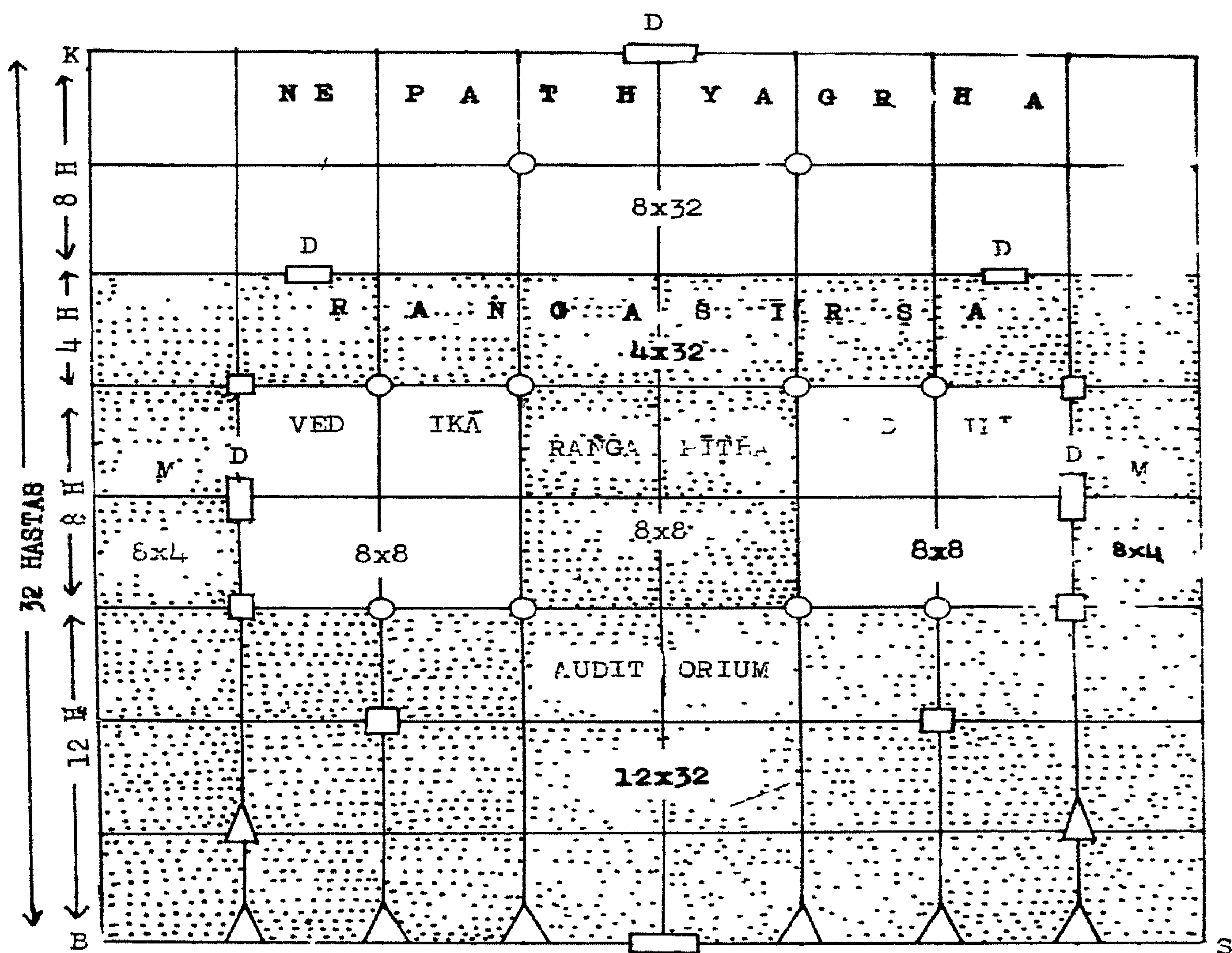
M= Mattavāraṇī

D= Door

▭ ◯ △ = Pillars

Fig. 13

32 HASTAS



A. This figure shows the Trayara Theatre on the lines of Caturasra Theatre and its measurement 32 Hastas.

B. This figure shows the Tryasra Theatre on the lines of Vikṛṣṭa Theatre its measurement 64 Hastas.

N = Nepathyagṛha.

R.S = Raṅgaśīrṣa.

RP = Raṅgapīṭha

M= Mattavāraṇī

H= Hasta

D= Door

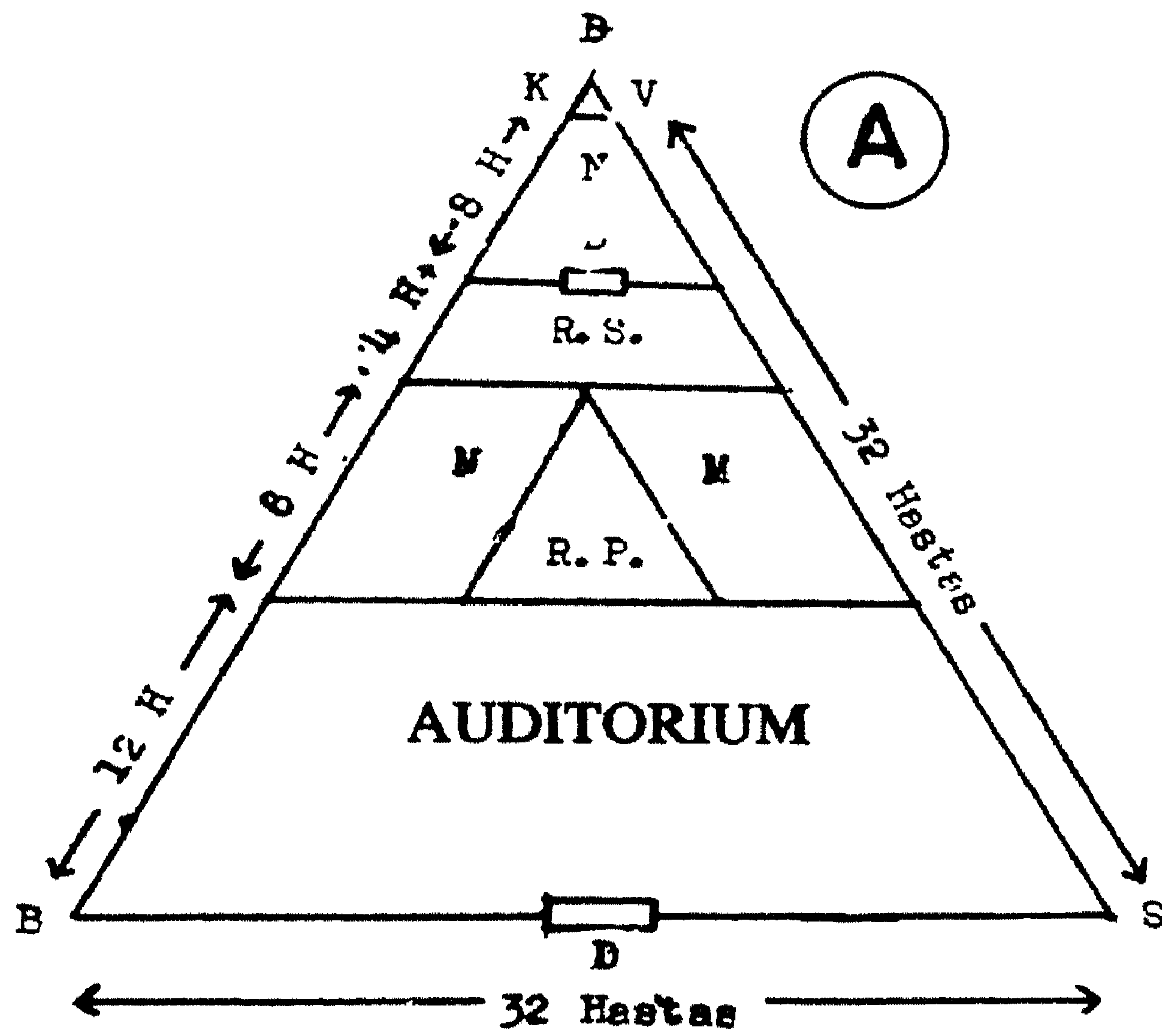
K= Kṣtriya Stambha

V= Vaiśya Stambha

B= Brāhmaṇa Stambha

S= Śūdra Stambha.

Fig. 14



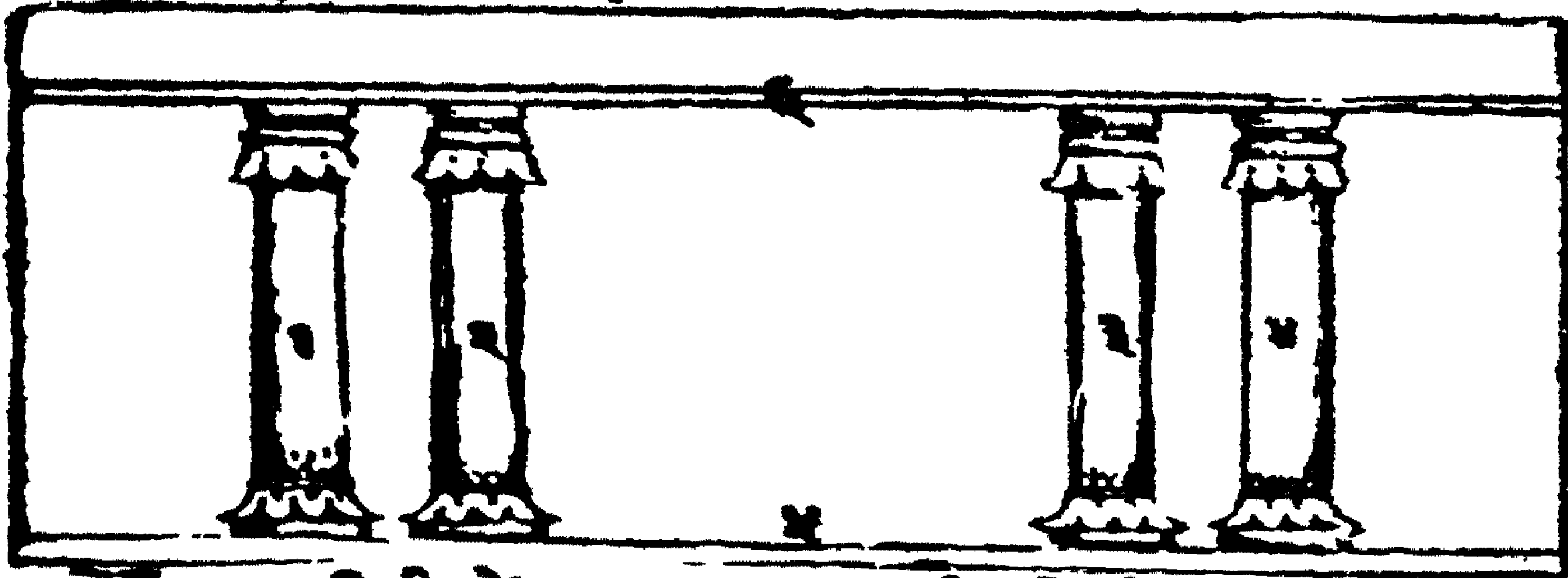
B
D
K
V
M
D
R. S.
MATTA VĀRAṆĪ
MATTA VĀRAṆĪ
R. P.
AUDITORIUM
16 H
8 H
16 H.
24 H
64 Hastas
B
S
D
64 Hastas

Fig. No. 15. According to the view of Abhinavagupta— This figure shows the three positions of Ṣaḍḍāruka.

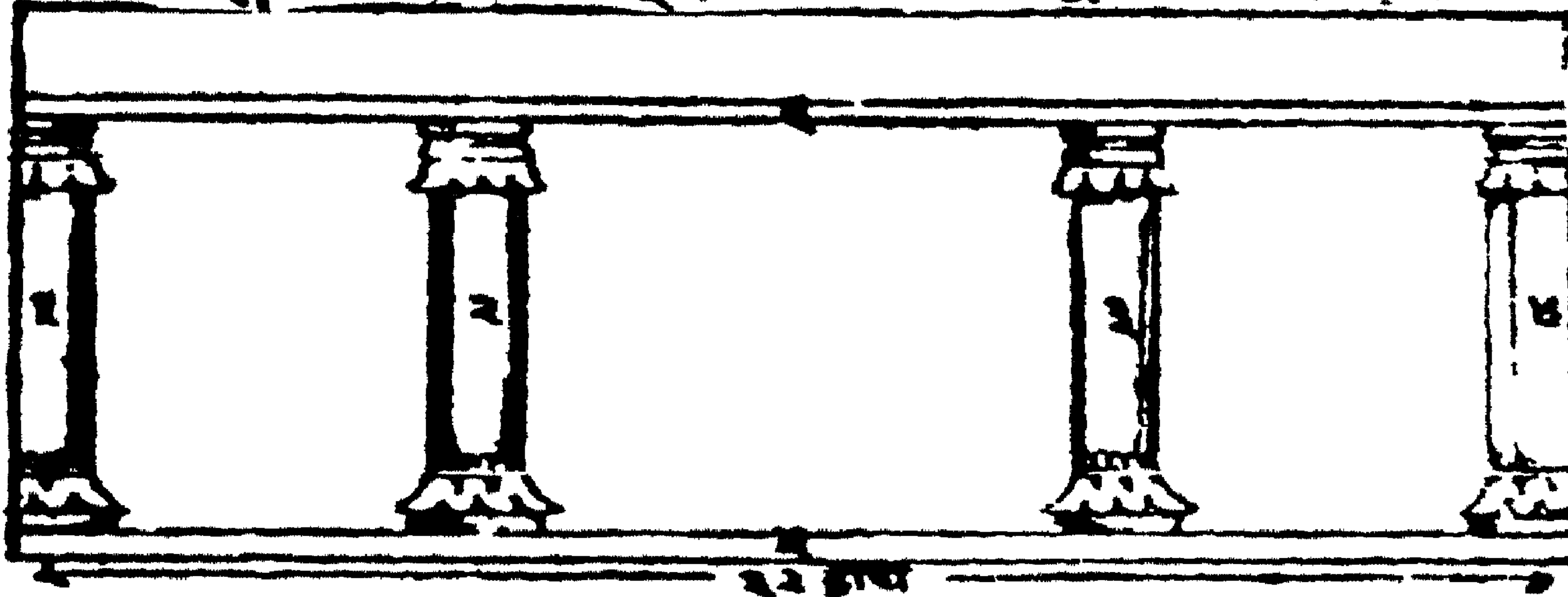
Fig. 15

रङ्गशीर्ष पर 'षडदारुक' की तीन स्थितियाँ

रङ्गशीर्ष में षड्दारुक की प्रथम स्थिति



रङ्गशीर्ष में षड्दारुक की द्वितीय स्थिति



रङ्गशीर्ष में षड्दारुक की तृतीय स्थिति

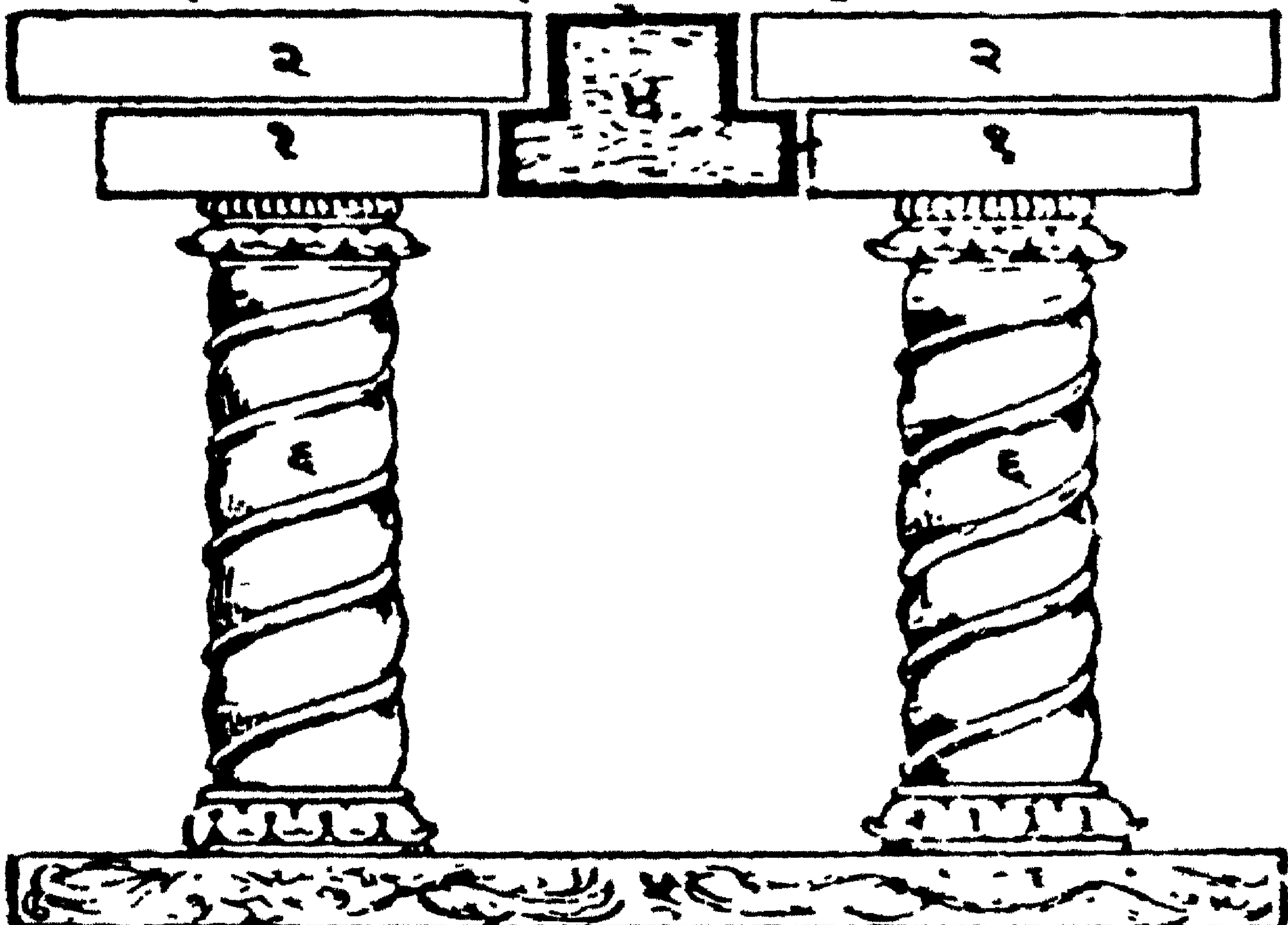


Fig. No. 16. This figure shows the Ancient Greek Theatre and shape of their parts.

Fig. 16

ATRE

ANCIENT GREEK THEATHRE

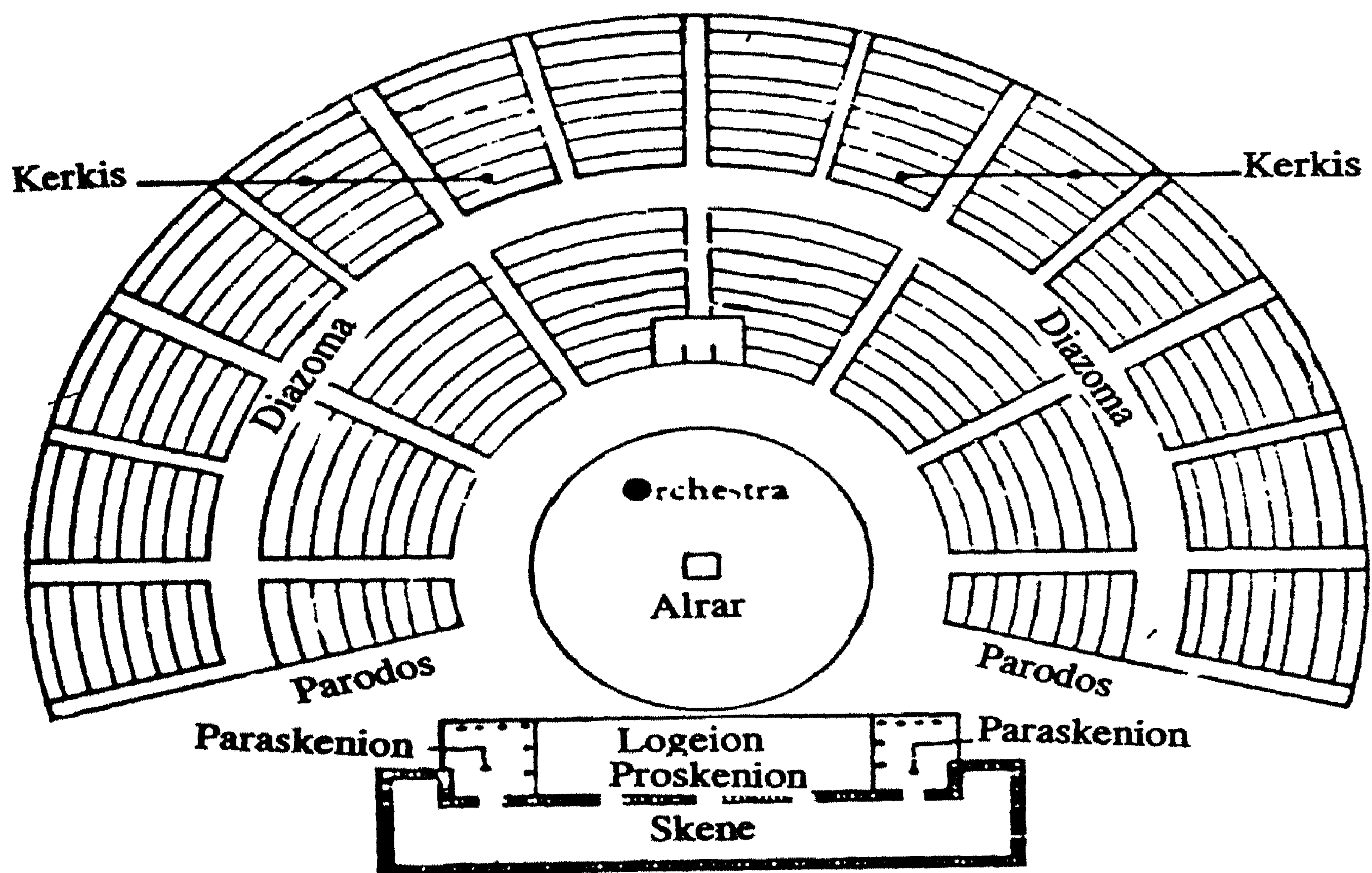


Fig. No. 17. This figure shows the stage-machinery known as 'Perisktoi' in the Ancient Greek Theatres.

Fig. 17



Fig. No. 18. This figure shows the stage-machinery known as 'Eccyclema' (A rolling platform) in the Ancient Greek Theatre.

Fig. 18

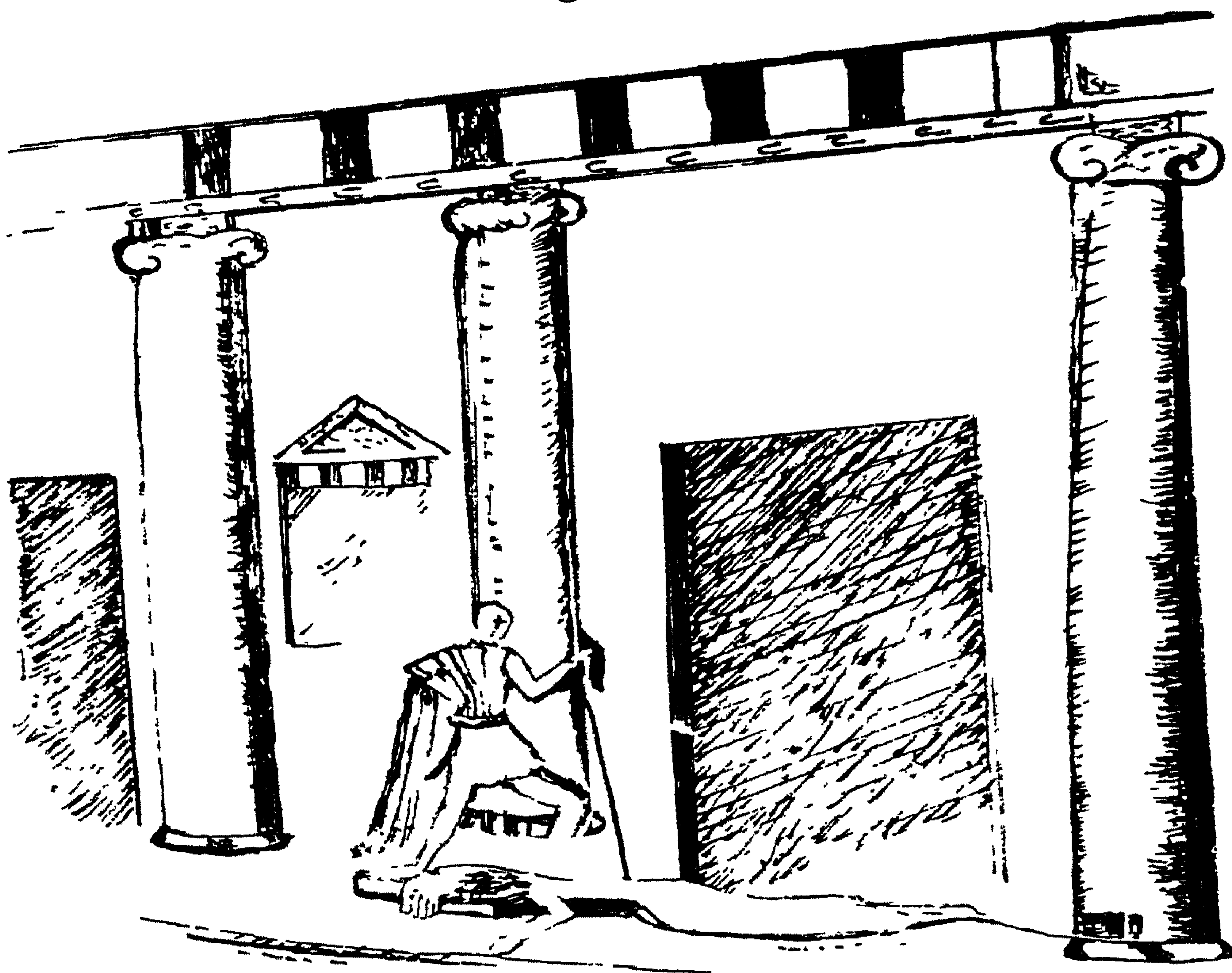


Fig. No. 19 This figure shows the stage-machinery known as 'Mechane' (like a Crane) in the Ancient Greek Theatre.

Fig. 19

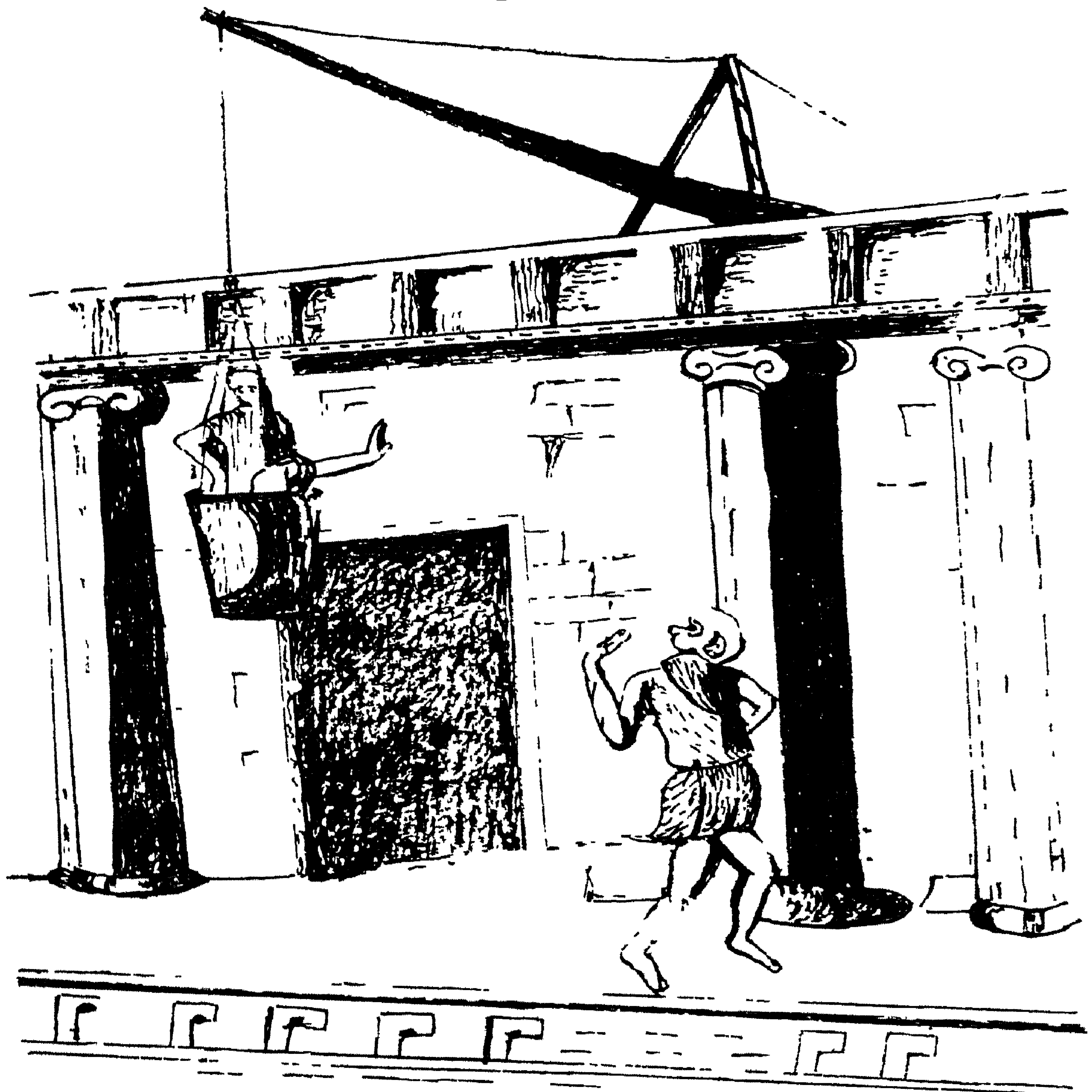
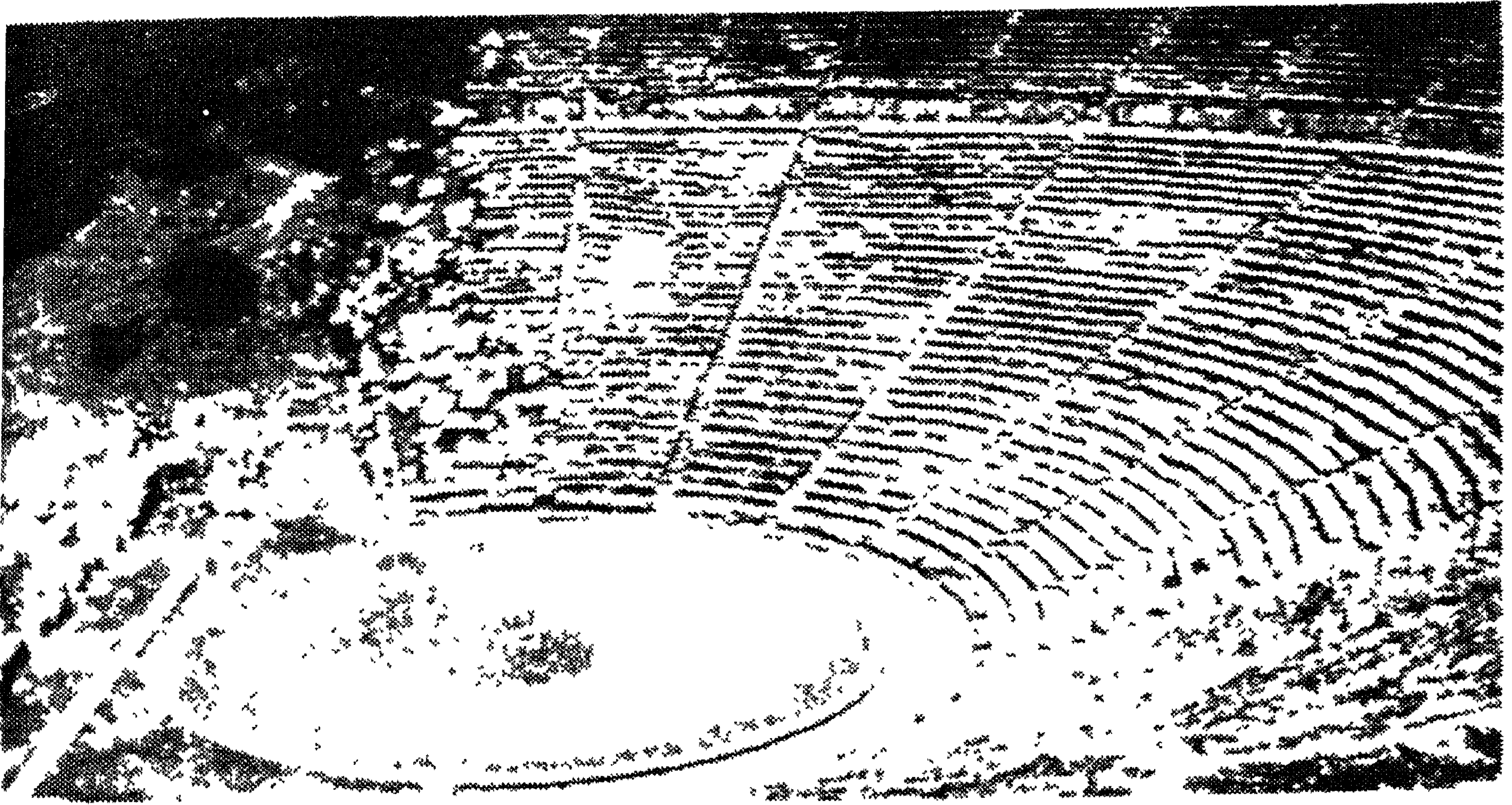


Fig. 20



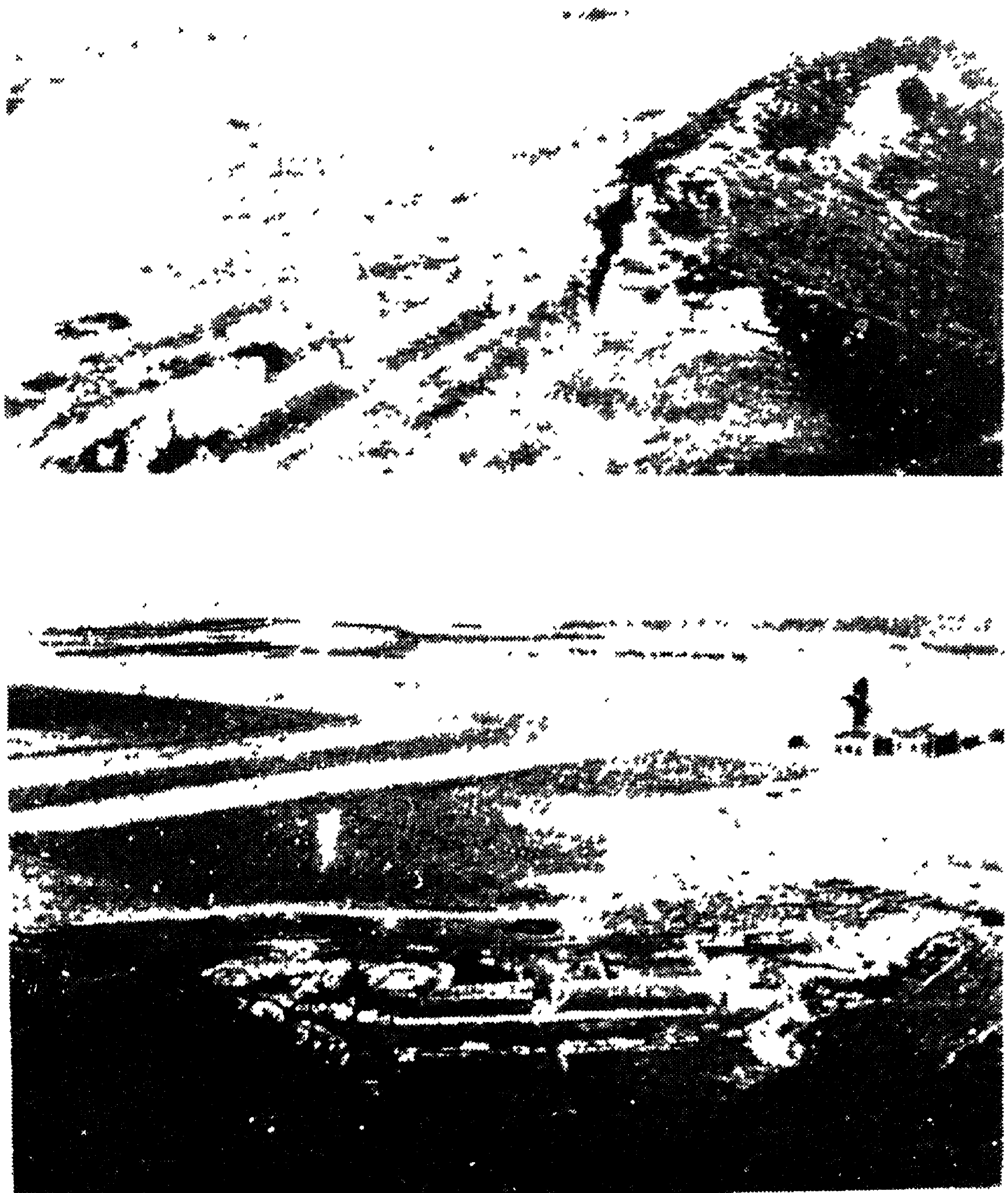
The Theatre of epidauros,
Before reconstruction

Fig. 21



The Theatre of dionysus in athens:
Veiw from the auditorium

Fig. 22



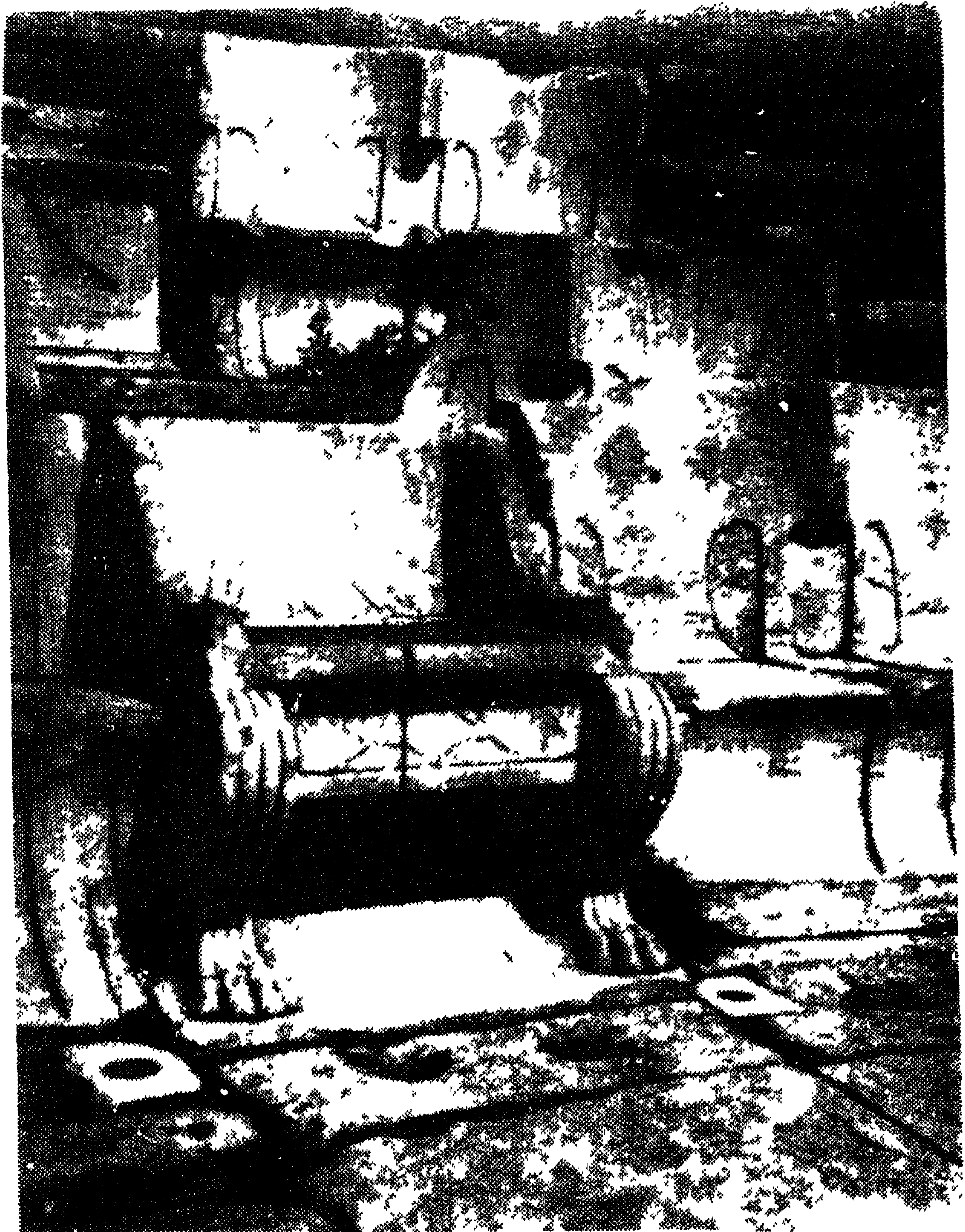
Two views of the Theatre of Sicyon, showing layout of stage buildings

Fig. 23



Earliest stone foundations, showing slots for wooden posts

Fig. 24



Throne of the high priest

Fig. 25



Vase-Painting

Fig. 26



Auditorium with gangways

Fig. 27



Orchestra with central altar base

PARIMAL PUBLICATIONS
A HOUSE OF INDOLOGICAL BOOKS
27/28, SHAKTI NAGAR, DELHI 110007